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Saturday 26 November 2011

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## SECOND-HAND CAMERAS

What to buy: users and collectors



ON TEST

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PLUS 4 surprising budget cameras

BUYING TIPS



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## BUYING THE RIGHT BAG

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PAGE 4

**PANASONIC  
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Will Cooper-Mitchell, Lumix G3, 25mm, 1/200th sec, f/11, ISO 200.

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Lumix G3, Which?  
August 2011



Lumix G3, Digital Photo  
November 2011



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MICRO SYSTEM



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\*Terms and conditions apply. £135 cashback offer applies to the GF3 camera kit when purchased with Power Zoom lens separately, other camera kit and lens cashback offers are available dependent upon the model and lens configuration purchased, see website for full details. Offer ends 31.12.11. Participating dealers only, while stocks last.

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Amateur Photographer For everyone who loves photography

**I HAD** a favourite jumper as a young child. Brown and yellow striped, I thought I was a bee when I wore it. And boy, I wore it. Constantly. Eventually, my mother had to recover it from beneath my pillow while I was at school so that it and its passengers could be safely incinerated.

Most of us develop attachments to things. The longer we use an object, the deeper that relationship and stronger the connection. These objects are companions. They accompany us on our journey and we become familiar and then intimate.

My 'number-one' camera bag has moulded itself to tessellate with the irregular bumps and dips of my curvaceous upper thigh, while my hand, quite

without the assistance of my eyes, can rummage instinctively within to find whatever it needs. I know where the zip is bent, where the strap sits best and the exact location of that cosy seam where an AA battery can secrete itself, muffled in fluff and grit, between the padding and the cold outer skin of the bag. One day I'll need a replacement, and when that day comes I'll be a long time trying and choosing. To be a help not a hindrance, a camera bag has to be just right. It's a marriage that has to last.



Damien Demolder  
Editor

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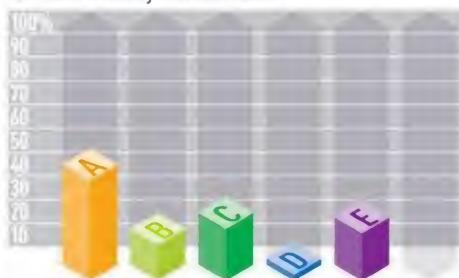


How to choose the right camera bag

## THE AP READERS' POLL

IN AP 5 NOVEMBER WE ASKED...

Are there too many camera brands?



YOU ANSWERED...

A No, we need all those we have	42%
B No, there aren't enough	14%
C Yes, we could lose a few	22%
D Yes, we need only two	2%
E Some of the old ones aren't working hard enough	20%

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**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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AP hands-on

# Panasonic Lumix DMC-GX1

Panasonic expands its compact system range with a fourth model, the GX1. **Tim Coleman** tries out a pre-production model and gives his first impressions

**PRIOR** to using the Lumix DMC-GX1 for an afternoon, Panasonic sat me down to talk through the company's performance over the past year, in what is an ever-growing interchangeable-lens camera market. A growth in sales of 120% (approx 588,000 units) year on year over 2011 was driven mainly by a 203% growth in compact system camera (CSC) sales (approx 115,000). In Europe, the sales ratio for CSCs against SLRs is very low at 9%, but in the UK CSCs account for 19 in every 100 interchangeable-lens camera sales, with Panasonic taking 44% of this market share. This accounts for a total market share of 9%, with the company's Lumix DMC-G3 the best-selling CSC this year.

It comes as no surprise, then, that the company is focusing a lot of energy on its Lumix G-series compact system cameras. The GX1 widens the current line-up to four models, splitting the range into two distinctive styles. The GH2 and G3 are SLR-style cameras that include a built-in viewfinder, while the GX1 and GF3 are compact-style models. Panasonic has also promised to add a further two lenses to its range in 2012.

The GX1 is positioned as the luxury compact-style model, effectively replacing the GF1, and its features are suited to the more knowledgeable photographer who wants a compact body. The pared-down GF3, meanwhile, is ideal for the mass market. For those who like the idea of the compact body of the GX1 but would like a viewfinder, Panasonic has also released the new LVF2 electronic viewfinder, which I also had the opportunity to try out.

## FEATURES

One of the most significant features of the compact-style GX1 is that its imaging sensor has been passed down from the

## AT A GLANCE

- 16-million-pixel sensor
- Full area-touch AF
- Aluminium chassis
- RRP £729.99 with new 'X' powerzoom 14-42mm lens

larger G3, which makes it a 16-million-pixel, four thirds unit. This marks an approximate 4-million-pixel increase over that of the GF1 and GF3, and gives an output of 4592x3448 pixels. The sensitivity range is between ISO 160 and 6400 (extendable to 12,800).

Speed and ease of use are demonstrated through several key features. For example, the sensor readout has been increased from 60fps to 120fps. One resulting benefit is a faster autofocus system, with pinpoint AF and shutter lag through the touchscreen measured at 0.09secs. The touchscreen offers more controls than ever, such as full-area AF, touch zoom and two user-defined functions.

High-speed continuous shooting is available at 4.2fps in full resolution or 20fps for 4-million-pixel JPEG files. Burst rates are limited to a total of nine frames in raw capture, but JPEG offers unlimited capture (until the card is full), which depends on the file size and memory card being used.

Video recording at 1080p now offers MPEG4 format at 25fps (20Mbps), which is also the case for the GH2 via a firmware upgrade (as well as full-area AF and compatibility with the new 'X' lenses). As before, video files can be recorded as 60fps in AVCHD format.

Added to the creative control are low-key and toy effects, making eight settings in all.

## BUILD AND HANDLING

Holding the GX1, it is clear that the build quality is a cut above that of the GF3. Its aluminium chassis is reassuringly weighty and sits well in the hand, thanks to a new-style faux leather hand grip. The grip curves naturally around the middle finger for a solid hold. Buttons are tactile and appear to be durable.

Customisation is a key plus-side to this camera. There are four user-defined function buttons: two on the rear of the body and two accessed through the touchscreen. There are 25 functions that can be assigned to these buttons, including displays such as digital level gauge (which is new) and exposure settings such as photo style for colour settings. As a default, Fn1 operates autoexposure (AE), which is a very handy way of snapping to the correct aperture and shutter speed for the available light – in line with the ISO of the camera. Likewise, the quick menu is adjustable and there are two custom modes on the exposure-mode dial. Thanks to the customisation possible on the GX1, operation is speedy and simple.

Many of the same functions – such as intuitive touchscreen operation – remain from the last generation of G-series models, which is a good thing. The company claims the response time for AF and shutter release has been improved to 0.09secs, and I certainly enjoyed using it. Professionals and beginners alike should appreciate touch focus in pinpoint AF, where focus is achieved by pressing the desired point of focus on the screen. There is also now full-area AF, which is very



handy indeed. In other systems where the AF areas are restricted to a large central area of the frame, any desired focal point outside this area requires focusing and recomposing – but not so with full-area AF.

The touchscreen also benefits from a zoom. It has three speed settings (high, medium and low), which can be assigned separately for video and stills. Most touch controls can also be operated via the buttons on the camera.

Those disappointed by the lack of a hotshoe on the GF3 will be pleased with the GX1, which is compatible with flashguns such as the DMW-FL220E (£132.99) and the 1.44-million-dot LVF2 electronic viewfinder (£229). It is tiltable up to around 90° and more often than not I found that tilting it by around 60° made for the most comfortable viewing angle. The EVF is bright and offers the benefit of shooting displays and menu navigation.

As well as the usual PASM shooting control, Intelligent Auto Plus (iAuto+) remains. It is reliable across a variety of situations, although I suspect users looking at this camera will often opt for some level of manual control regardless.

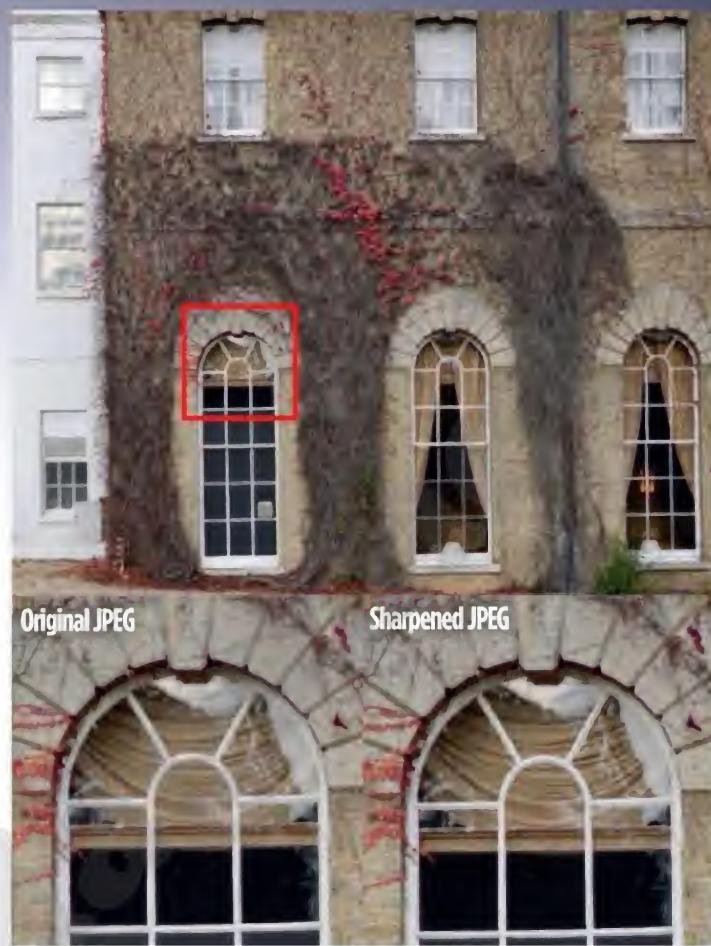
## PERFORMANCE

Panasonic was at pains to make clear that I was using a pre-production model, and as such it is difficult to scrutinise image quality at this time. I look forward, then, to getting my hands on a full production model. With the same 16-million-pixel imaging sensor

**Above right:** JPEG files are crisp, but still benefit from a little post-capture sharpening

**Top left:** Shot with the 25mm f/1.4mm (50mm effective) lens, the sensor reveals a good level of detail

**Right:** A choice of menus and function buttons on the rear means the GX1 is quite easy to navigate



as the G3, it would come as no surprise that image quality is just as impressive. Early indications back up this notion, with the sensor capable of producing high levels of detail. JPEG files benefit from a little sharpening, but this is not at all unusual.

Having recorded the same image across the entire sensitivity range, it appears that luminance noise at higher sensitivities does not dramatically affect resolved detail, so I expect the GX1 to do well in our resolution charts.

I used the camera in overcast light, evening light and indoors in tungsten light. Colour rendition from the standard setting in picture mode gives pleasing natural

results. Auto white balance (AWB) is a little 'cool' in tungsten light, for which the dedicated tungsten white balance is best, while in overcast light there is a slight magenta tone.

Prices for the GX1 start at £499.99 body only. Two kits are also available: with a standard 14-42mm lens for £599; and with a 14-42mm powerzoom optic for £729.99 (although availability for this kit starts from mid-January 2012). The powerzoom is a pancake lens when collapsed, perfectly complementing the compact size of the GX1's body. There is also the option to purchase the body in 'gun-metal' grey or black. **AP**



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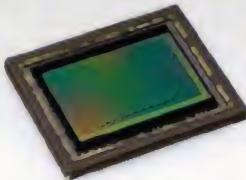
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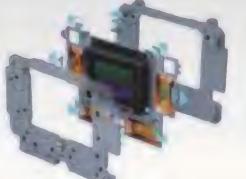
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# APNews

News | Analysis | Comment | PhotoDiary 26/11/11



**A great step forward**  
Security guard rules, page 9

Crisis at camera giant deepens • Sacked CEO Woodford urged to return

## OLYMPUS BOSSSES ADMIT FINANCIAL COVER-UP

**SCANDAL**-hit Olympus has sacked its vice-president Hisashi Mori after a third-party probe uncovered a money trail of financial irregularities dating back to the 1990s.

In a further twist, Olympus risks being delisted from the Tokyo Stock Exchange because its ongoing investigation into alleged wrongdoing has delayed the release of its business results.

However, as we went to press Olympus's share price rallied as fears of it being de-listed eased.

The troubled camera giant, whose share price had dropped by more than 70%, said Mori was involved in deferring the posting of losses in the company's accounts relating to investments.

Dismissing Mori, Olympus revealed that funds used to buy back stock in relation to Olympus's takeover of British firm Gyrus were partly used to cover these losses 'by going through multiple funds'. Olympus's acquisition of Gyrus - a medical equipment firm - in 2008 lies at the centre of a corporate controversy that has engulfed the legendary camera maker for weeks.

Former CEO Michael Woodford, who is British, was sacked on 14 October after questioning fees of nearly \$700m that Olympus paid financial advisers in relation to the Gyrus buy-out.

Olympus has since confirmed that funds used to purchase three domestic



**Former Olympus vice-president Hisashi Mori (left). There were calls for Michael Woodford (right) to return**

companies, Atlis Co Ltd, News Chef Inc and Humalabo Co Ltd, were also used to 'resolve unrealised losses'. The firm's corporate auditor, Hideo Yamada, has offered to resign.

Meanwhile, the Tokyo Stock Exchange (TSE) warned the firm it risks being delisted if it fails to file its second quarter results by 14 December - a month after they were due.

Olympus held the first meeting of its 'independent' Third Party Committee - comprising accountants and lawyers - on 1 November and said it expects to meet the 14 December deadline.

Woodford demanded Olympus appoints a new board of directors and deploys a team of 'forensic accountants'.

In a separate development, a petition calling for him to be reinstated to the crisis-hit firm has

reported a 'larger than expected response'.

In the online appeal, addressed to 'all Olympus employees', Koji Miyata, former president of Olympus Medical Systems Corporation, wrote: 'The events of the past few weeks have cast doubt on Olympus's survivability as an independent enterprise.' Miyata called for 'resolute action' to prevent the crisis overwhelming the historic brand, warning staff that 'time is short'.

The petition, which appears on the Olympus Grassroots website, calls on staff to back Woodford's return as president of the company. On a page thanking staff for their support, the website says it has received a 'larger-than-expected-response'.

And Miyata warned that if hospitals stop buying endoscopes as a result of the scandal, the crisis threatens all sections of Olympus's business.

'Our company furnishes society with useful and appealing products in several sectors,' he wrote in the petition launched on 12 November.

He added: 'But the Olympus product line that people worldwide rely on most extensively is our endoscopes. If public and private hospitals were to begin excluding Olympus from their endoscope purchasing, the damage to our company would be severe.'

Miyata said it was Woodford's role in exposing financial irregularities at the firm that led to his dismissal last month.

## SNAP SHOTS

● Kodak has sold its imaging sensor business to an American private equity firm in a bid to boost its cash position. Kodak Image Sensor Solutions supplies sensors for a number of cameras, including that used in Leica's flagship digital rangefinder, the M9. Kodak said its agreement with California-based Platinum Equity will continue to give it access to the sensor technology for its own products. The deal, for an undisclosed sum, includes the sale of a 263,000 square foot facility at Kodak's base in Rochester, New York.

● Leica has reported a 28% surge in sales following record results last year. Sales of cameras, lenses and accessories increased 27.9% to €141.7m in the first half of the 2011/2012 fiscal year. The main drivers were the M9 rangefinder, the S2 system and the X1 compact.

## ZEISS LAUNCHES FIRST EF-MOUNT 25MM LENS

**CARL** Zeiss is set to debut its first 25mm Canon EF-bayonet mount lens.

The Distagon T\* 25mm f/2 ZE (for Canon EF) and ZF.2 (for Nikon F-mount) lenses are aimed at architectural and landscape photographers and are due out at the end of this year, priced €1,217 (excluding VAT).

Zeiss, which says it will continue to stock its current Distagon T\* 25mm f/2.8 ZF.2, claims to have 'virtually eliminated' chromatic aberration in the new

11-elements-in-10-groups optics.

'Selected types of glass and two aspheric surfaces prevent colour fringes from appearing on high-contrast edges,' adds the firm.

The 'anti-reflective' T\* coating aims to increase light transmission, enabling 'high-contrast image rendition and colour saturation.'

The lenses boast a close-focusing distance of 25cm.



### Do you have a story?

Contact Chris Cheeseman  
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amateurphotographer@ipcmedia.com

A week of photographic opportunity

## PHOTO DIARY

Wednesday  
23 November

**EXHIBITION** Believing is Seeing by seven Korean Artists, until 17 December at FFotogallery, Cardiff CF5 1QE. Tel: 029 20341 667. Visit [www.ffotogallery.org](http://www.ffotogallery.org). **EXHIBITION** The Lost Photographs of Captain Scott, unseen images by the explorer, until 26 November at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit [www.atlasgallery.com](http://www.atlasgallery.com).



Thursday 24 November

**DON'T MISS** The Other Art Fair, includes work by 100 emerging artists, until 27 November at Bargehouse, Southbank, London SE1 9QS. **EXHIBITION** Taylor Wessing Photographic Portrait Prize 2011, until 12 February 2012 at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk](http://www.npg.org.uk).

Friday 25 November

**EXHIBITION** An Irish Eye by music photographer Colm Henry, until 4 December at Manchester Photographic, Manchester M1 2FF. Visit [www.manchesterphotographic.com](http://www.manchesterphotographic.com). **EXHIBITION** Landscape Photos by Gary Groucutt, until 23 December at Esquires Coffee Houses, Ambleside, Cumbria LA22 9BT. Tel: 01539 433 727. Visit [www.garygroucutt.com](http://www.garygroucutt.com).

Saturday 26 November

**EXHIBITION** And Time Becomes a Wondrous Thing, by Hasselblad Award winner Sune Jonsson, until 7 January 2012 at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit [www.ealing.gov.uk/pgalleryandhouse](http://www.ealing.gov.uk/pgalleryandhouse). **EXHIBITION** The Photographers 2011, by 50 'master photographers', until 26 November at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 839 7551. Visit [www.chrisbeetlesfinephotographs.com](http://www.chrisbeetlesfinephotographs.com).

Sunday 27 November

**EXHIBITION** Real Venice by various photographers until 11 December, at Somerset House, London WC2R 1LA. Tel: 020 7845 4600. Visit [www.somersethouse.org.uk](http://www.somersethouse.org.uk).

**EXHIBITION** Mick Jagger: Young in the '60s, includes portraits by Gered Mankowitz, final day, at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk](http://www.npg.org.uk).



Monday 28 November

**EXHIBITION** The Factory; Warhol & His Circle by David McCabe, until 4 December at Proud Chelsea, London SW1 5XP. Visit [www.proud.co.uk](http://www.proud.co.uk). **EXHIBITION** Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit [www.nmm.ac.uk](http://www.nmm.ac.uk).

Tuesday 29 November LATEST AP ON SALE

**EXHIBITION** Shooting on the Front Line: One Soldier's War in Afghanistan by TA Reservist Major Paul Smyth, until 29 January 2012, at The River & Rowing Museum, Oxfordshire RG9 1BF. Tel: 01491 415 600. Visit [www.rrm.co.uk](http://www.rrm.co.uk). **EXHIBITION** Re-interpretation, Reconstruction and Recontextualisation, by BA (Hons) Photography students, until 8 January 2012 at The Barber Institute of Fine Arts, Birmingham B15 2TS. Tel: 0121 414 6993. Visit [www.barber.org.uk](http://www.barber.org.uk).



Jooney Woodward's winning photograph of Harriet Power with her guinea pig

British photographer beats 6,000 entries

## BRIT WINS TAYLOR WESSING PRIZE

**A BRITISH** photographer who beat 6,000 entries to win this year's Taylor Wessing Photographic Portrait Prize uses traditional film, as she prefers its 'quality and depth'.

London-born photographer Jooney Woodward, 32, won the £12,000 award with a portrait of 13-year-old Harriet Power and her guinea pig called Gentleman Jack. Woodward, who captured the photo at the Royal Welsh Show, said: 'The portrait was

shot on film with a Mamiya RZ medium-format camera. I prefer the quality and depth you get from using film, but it's a dying art. I don't mess around with Photoshop, so what you see is what you get.'

The photographer claims that enhanced images 'portray a false sense of reality'.

The best images from the Taylor Wessing Photographic Portrait Prize 2011 are on show at the National Portrait Gallery, London, until 12 February 2012. Entry is £2.

## BEST BUY TO CLOSE ALL UK STORES

**OUT-OF-TOWN** retailer Best Buy plans to close all 11 of its UK stores, putting more than 1,000 jobs at risk just 18 months after the first one opened at Lakeside in Essex.

Cameras and photo accessories are among the gear sold at the retailer, which also stocks goods such as laptop computers and televisions.

The 'big box'-format stores are set to close by the end of this year.

The consumer electronics chain is a joint venture between Carphone Warehouse and US electronics giant Best Buy Co.

It also partners with a technical support service called 'Geek Squad'.

Best Buy operates shops in Thurrock, Southampton, Birmingham, Liverpool, Croydon, Derby, Bristol, Hayes, Rotherham,



Nottingham and Enfield. In a statement, the firm promised to redeploy most of its staff within the Carphone Warehouse's other UK operations.

## SNAP SHOTS

● Photographers are invited to enter the Red for Heart Photography competition, which will be judged by AP Editor Damien Demolder. The contest has one rule: to include the colour red in the entry. Organised by the British Heart Foundation, there is a £10 entry fee for adults. The closing date is 6 January 2012. Images should be emailed to [redphotos@bhf.org.uk](mailto:redphotos@bhf.org.uk). For details visit [www.bhf.org.uk](http://www.bhf.org.uk).

● The size of the Fujifilm FinePix X10 sensor has been incorrectly stated in AP 12 November. It is 2/3in (8.8x6.6mm), which is approximately twice the size of the 1/2.3in referred to in the article. The size is also incorrectly referred to as 2.3in in the correction in *News* AP 19 November. We apologise for the errors.

● Pentax claims a firmware update for its Q system will boost resolution when using the fine sharpness setting. Version 1.01 also offers 'improved stability'. Pentax has also released a firmware update for its standard prime and standard zoom Q-system lenses that aims to deliver better stability. Visit [www.pentax.co.uk/photo](http://www.pentax.co.uk/photo).



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Guidance for private security industry welcomed by photographers

# PHOTO RULES GUIDE TARGETS OVERZEALOUS OFFICIALS



Committed to defending your photographic rights!

**PHOTOGRAPHERS** have broadly welcomed guidance issued to the private security industry, designed to target overzealous behaviour by officials who suspect them of plotting terrorist attacks.

*Photography and Hostile Reconnaissance* was drawn up by the British Security Industry Association (BSIA), with input from the UK Government and counter-terrorism police.

The move followed months of talks between the Home Office, police and photography rights campaigners, including AP.

On its website, the BSIA, a trade body, urges its 570 members to distribute the rules to more than 75,000 security officers it represents nationwide.

The guidance is already available in the members' area of the BSIA's website.

Among key points outlined in the rules is: 'Security guards cannot delete images or seize cameras, nor can they obstruct individuals from taking photographs.'

Among those welcoming the guidance was Dr Michael Pritchard, director general of the Royal Photographic Society, which voiced its concerns at the Home Office meetings.

Pritchard told AP: 'It is promising to see the BSIA providing a clear statement of the law for their members which clearly affirms the right of photographers, when they are on public land, to take photographs of any building or person.'

He urged BSIA members to make security personnel on the ground, 'aware of this as part of their training and ensure that the guidance is correctly applied'.

Mark Singleton, of campaigning website SceneThat, hailed it a 'great step forward'.

However, a BSIA spokesperson told us that it is up to the association's members as to whether the guidance is incorporated into security guard training.

Some remain sceptical about its effectiveness. A member of the AP website forum, using the online name 125thAtf8, wrote: 'Potentially a distinct improvement, with the huge caveat that it actually has to be read, understood (and not "interpreted" to suit prejudices) by a lot of people who I don't usually view as especially good at rational thought'.

Another member, BikerMike, wrote: 'Welcome news of a sort, but it is only a guide,' adding it gives 'no guarantee whatsoever' that security staff will follow it.

The guide makes clear that restrictions may apply to privately owned buildings



**The BSIA's Photography and Hostile Reconnaissance guide has been welcomed by photographers**

and that guards have the right to 'politely request that he or she ceases to take photographs or film' and 'use reasonable force if necessary' to remove people who fail to comply.

Yet the document urges guards to adopt a 'courteous manner' when approaching photographers, whatever the circumstance.

AP reader Chris White was stopped by a guard while taking pictures of his daughter eating an ice-cream at Braehead shopping centre near Glasgow last month (see *News*, AP 29 October).

Although White cautions that the guidance relates only to suspicions over 'hostile reconnaissance', he points out that had the guard approached him in a 'polite manner' the incident would not have developed into the global headline-grabbing story it became.

A spokesman for the Bureau of Freelance Photographers, which also campaigned for the guidance – as did the NUJ – said: 'We can only hope this guide is widely distributed to officers on the ground, so that we may get fewer instances of photographers being wrongly stopped from taking photographs.'

Architectural photographer Grant Smith, from the I'm a Photographer Not a Terrorist campaign group, was also involved in the Home Office talks.

Welcoming the four-page document, Smith told Home Office officials afterwards, by email: 'I think it is an excellent guide and am pleased our concerns were given consideration.'

AP was involved in drawing up the guidance following the Government's counter-terrorism review, which was published in January.

## SECURITY FIRMS SENT 'EMAIL' ALERT

**THE HOME** Office urges the security industry to follow the guidance, although adoption of the rules is not compulsory. The guidance is available to BSIA members via its website. The BSIA tells AP it has also sent an email to members, making them aware of the guide's existence. The BSIA's 104 security company members include G4S, whose staff will guard the London 2012 Olympics. The BSIA says it has also distributed the document to its Police and Public Services, Leisure Industry, Crowd Management, Close Protection and Security Consultancies sections, and its Training Providers group. The advice aims to guide security staff on the correct course of action and to identify what is 'reasonable and innocent behaviour'.

## KEY POINTS INCLUDE...

**1** The size and type of cameras are not, in themselves, indications of suspicious behaviour

**2** If an individual is in a public place photographing or filming a private building, security guards have no right to prevent the individual from taking photographs

**3** Members of the public and the media do not need a permit to film or photograph in public places

**4** Security guards cannot delete images or seize cameras, nor can they obstruct individuals from taking photographs

● To view the guidance visit the AP website and enter 'BSIA' in the search box. A link is contained in the top story



## AP THIS WEEK IN...

1931

**Eighty years ago, a British man won £5,000 in a photo competition, which is an enviable sum even these days. Mr CW Powell scooped £4,000 for the World's Best Snapshot, the first time he had ever entered such a contest. The photo also triumphed in the British section of the Kodak-organised competition which, alone, pulled in more than a quarter of a million prints and boasted a first prize of £1,000. Powell from Manchester, had used a No 1a Pocket Kodak given to him by his fiancée (who is featured in the winning shot), to beat more than three million other entries. The Geneva-based judges said images were judged on 'subject appeal' and 'not on their photographic quality'.**

# CLUB NEWS

Club news from around the country

### BRIGHTON AND HOVE CAMERA CLUB

The club has announced an exhibition of members' work, which has opened at the Café Koba, 135 Western Road, Brighton, East Sussex BN1 2LA. It is open daily from 8am-11pm, until February 2012. Visit [www.bhcc-online.org](http://www.bhcc-online.org).

### PADIHAM & DISTRICT PHOTOGRAPHIC SOCIETY

Members meet at the society's new venue at Padiham Working Men's Club, 38 Church Street, Padiham, Lancashire BB12 8JQ. Meetings take place on Wednesdays at 7.30pm. For details call Bob Rawlinson on 07816 171152.

## SNAP SHOTS

● A photo gallery due to open behind London's Science Museum in spring 2013 will include space for workshops as well as exhibitions, according to its creative director. In an interview with *The Guardian*, Charlotte Cotton said it will be a place to discuss new media in a 'non-institutionalised way'. 'The Media Space... will view its audience as contributors to vision, rather than passive viewers,' she said. The gallery is backed by the National Media Museum in Bradford, West Yorkshire, which wants to create a London presence.

● Pentax is offering £100 cashback on its Q compact system camera kits and £90 on its K-5 DSLR. The deals, which run from 1 November-31 December, apply to Q-system single and twin-lens kits, and K-5 body-only and lens kits. For details, visit [www.pentax.co.uk/qcashback](http://www.pentax.co.uk/qcashback) and [www.pentax.co.uk/k5cashback](http://www.pentax.co.uk/k5cashback).



Annual Photographer of Year awards

## ARMY NAMES BEST AMATEUR PHOTOGRAPHERS

**THE ARMY** has named its top amateur as part of its annual Photographer of the Year awards.

Capt Dave Scammell, who is based at Larkhill in Wiltshire, won the Amateur Portfolio title with five images he entered as part of the Army Photographic Competition 2011 (see pictures above).

The contest aims to promote technical expertise and good photography across the Army.

Capt Andy Whitehead bagged the amateur runner-up prize in a contest that coincided with the 70th anniversary of the founding of the British Army

Film and Photographic Unit. Sergeant Rupert Frere won the Professional Photographer Portfolio award, as well as the prize for Best Overall Image.

The presentations took place at the Imperial War Museum in London recently.

Commenting on this year's entries, Sir Peter Wall, who is the head of the Army, said: 'The Army's photographers deserve today's recognition for their achievements.'

'These are great images that resonate with the public, and help us foster better understanding and support for our troops.'



### Do you have a story?

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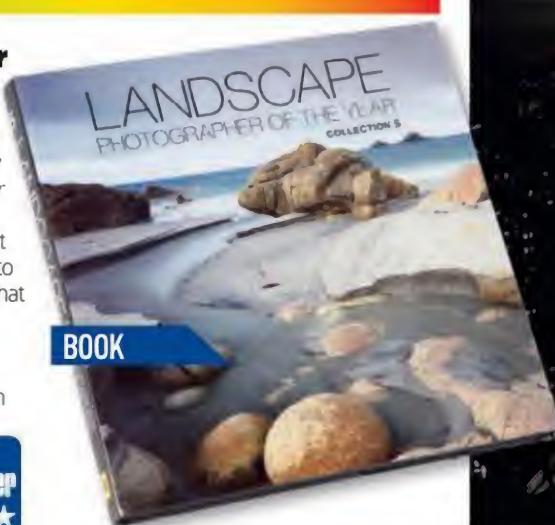
The latest photography books, exhibitions and websites. By Oliver Atwell

## Landscape Photographer of the Year

AA Publishing, £25, 224 pages, hardback, ISBN 978-0-7495-7140-5

**IF THERE'S** one book and competition that showcase just how beautiful the British landscape can be, it's *Landscape Photographer of the Year: Collection 5*. None of the scenes in this book requires a helping hand to look magnificent, but it certainly doesn't hurt that there is an abundance of talented photographers out there ready to capture the subtle dances of light and stirring examples of colour that pepper the British landscape and its vibrant cities.

This year's winning photographer was Robert Fulton with his evocative image, titled 'Winter Field, Stirlingshire, Scotland'. In a sense, the fact that there's a winner at all is beside the point. Within the pages of the book are a number of beautiful images that make you want to grab your camera and run through the UK's countryside and cities snapping away like a madman. This is a book that should be collected every year without fail.



## Magnum Contact Sheets

Until 27 January 2012. Magnum Print Room, 63 Gee Street, London EC1V 3RS. Tel: 0207 490 1771. Website: [www.magnumphotos.com](http://www.magnumphotos.com). Open Wed-Fri 11am-4.30pm. Admission free

**YOU MAY** know the iconic images, but have you ever thought about the other tens of exposures on the rolls of film that didn't (in the photographer's, picture editor's or another's eyes) make the grade? If, when admiring a photograph, you have found yourself wondering what the 'lost' exposures looked like, what they could tell us about the photographer's working methods or how our appreciation of an iconic image might shift when we consider it in relation to the exposures taken either side, then the latest exhibition at Magnum's Print Room may go some way to satisfying your curiosity.

To celebrate the landmark publication *Magnum Contact Sheets* (featuring 139 contact sheets from 69 photographers), 30 contact sheets and accompanying images are currently on display. The equivalent, some might say, of the artist's sketchbook, the contact sheets on show and in the book offer a glimpse into

how each image came to be and provide a rare insight into the creative processes of many of photography's greatest luminaries. Among the contact sheets and photographs in this exhibition are Herbert List's 'Man and Dog, Portofino' (pictured below and right), George Rodger's vitor of a Nuba wrestling match and Eve Arnold's images from the film *The Misfits*, but also more contemporary work by photographers such as Alec Soth, Stuart Franklin and Mark Power. With the onset of digital technology



## EXHIBITION





and the changes this has ushered in regarding photographers' working methods, contact sheets in their traditional format are no longer widely used by professionals or amateurs. This is a rare opportunity to explore the breadth of this near-defunct practice and view photography by Magnum members in a new light.

*Magnum Contact Sheets*, published by Thames & Hudson and priced £95, is available from most high-street and online bookshops. A one-day symposium featuring high-profile speakers such as Simon Baker, photography curator at the Tate Modern, and Martin Barnes, senior curator of photographs at the V&A, takes place on 26 November. Tickets are available from <http://magnumcontactsheets.eventbrite.com>. Look out for a full-length feature on *Magnum Contact Sheets* in a December issue of AP.

**Gemma Padley**



**BOOK**



**What's the Jackanory?**

WEBSITE [www.whatsthejackanory.com](http://www.whatsthejackanory.com)

**WHAT'S** the Jackanory? is a great blog for anyone looking to explore current photography news, trends and announcements. In a sense, the blog is a platform for the site's founder, Andrew Hetherington, to showcase his own ideas and images. But more than that, it is a fantastic way of discovering new and emerging talent through Hetherington's keen exploration of today's photographic world. In fact, the blog is so good that it was actually one of the winners of *Life* 2011's Best Photo Blogs awards.

Dublin-born Hetherington is a commercial photographer whose work has been featured in various magazines across the world. He has also given talks and won various awards for his work, many of which can be viewed on his other website [www.ahetherington.com](http://www.ahetherington.com). Hetherington a photographer who is well worth checking out and whose websites are easily worthy of a place in your bookmark folder.



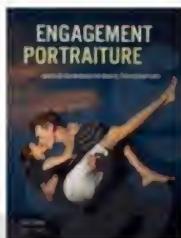
# CONDENSED READING

A round-up of the latest photography books on the market



## ● PHOTOGRAPHING CHILDHOOD

**CHILDHOOD** by Lanola Kathleen Stone, £18.99 This excellent book delves into the subject of photographing children and leaves no angle or technique unexplored. Stone's own images are perfect examples of the creative side of the genre, but she also finds time to explore the childhood photography of other practitioners both past and present. ● **ENGAGEMENT**

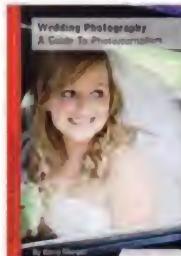


## ● ENGAGEMENT PORTRAITURE

by Tracy Dorr, £24.99 There are plenty of books on the market about wedding photography, yet very few about what comes before: the engagement. This book attempts to demonstrate the best ways to capture the happy couple before a lifetime of resentment and spite set in. Helpfully, there's also a great emphasis on how to make a profit from your work. ● **THE ELEMENTS OF PHOTOGRAPHY**



by Angela Faris Belt, £24.99 Where many books choose to focus just on photographic technique, this one encourages readers to attach depth and meaning to their work. The book explores the work of 40 practitioners and attempts to explain what it is that makes their work so interesting, and what it is that readers can take from them. Belt's text is readable and informative, meaning that this is a book well worth a look.



## ● WEDDING PHOTOGRAPHY

by Kerry Morgan, £12.50 This pocket-sized book, subtitled *A Guide to Photojournalism*, is a great little book to have in your camera bag on a wedding shoot. Kerry Morgan's more than generous advice is likely to give any nervous beginner a confidence boost. It's a shame the book's design and quality let the content down somewhat, but don't let that put you off. This is a more than worthy purchase.

# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



### ICONIC FOR A REASON

Jane Bown more than deserves her status as an iconic photographer (*Icons of photography*, AP 5 November). When I took up photography in the late 1970s, I was obsessed with owning as much photographic gear as possible in the belief it would help make me a better photographer. I struggled for a couple of years shooting duff landscapes, even duffer street photographs and the one area of photography I still love to this day – portraits.

Armed with flash brollies, a flash meter, my Olympus OM-1N and a couple of lenses, I thought I was the bee's knees. I then read an interview with Jane Bown in a now defunct photo magazine, and I loved her beautifully crisp, naturally lit mono portraits. Despite my obsession with equipment, I discovered Jane's simple approach was her Olympus OM-1 set to 1/60sec at f/2.8 using Kodak Tri-X. So I too turned to Tri-X and the 1/60sec at f/2.8 rule.

Using the same equipment as Jane, I thought my future as a portrait photographer was assured. It didn't take long to work out that I didn't possess an ounce of the talent Jane was blessed with. That's why she's an iconic photographer and I'm not. But that's the beauty of the medium. You don't have to be a great photographer so long as you love shooting pictures. Even average ones are fun to take.

**Jimmy Anderson, Tyne & Wear**

**Jane Bown is a wonderful inspiration – as are your wise words,**  
**Jimmy – Damien Demolder, Editor**

### A TRUE CLASSIC

In these days of instant review on our digital cameras, it's easy to forget that the introduction of the Polaroid camera – and its near-instant results – seemed like witchcraft. How nice, then, to see the Polaroid SX-70 at number 12 in AP's 100

Greatest Cameras of All Time (5 November issue). My parents bought one as a 21st birthday present for my brother. He soon lost interest in it and I traded him three of my Black Sabbath albums for it.

I was so stunned at having a finished print in my hand so soon after taking the

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

shot that, initially at least, I took pictures of anything or anyone around me. I asked the late Rory Gallagher – the brilliant Irish guitarist – to pose for me at the now defunct Newcastle Mayfair Ballroom. I can still recall the thrill of staring at the photo of my rock hero totally unable to believe it had been taken only minutes beforehand.

I also bought a Polaroid Swinger, which produced only mono prints but it totally lacked the (then) futuristic design of the SX-70. It's nice that the camera hasn't been forgotten and that reconditioned models are available from the aptly named Impossible Project. The time was when a camera that produced an instant colour print must have seemed like an impossible project. At the time the SX-70 was launched, digital cameras like we use now would have been viewed as beyond impossible. Isn't technology utterly amazing?

**Dave Swann, Tyne & Wear**

**The SX-70 is indeed a beautiful camera, Dave. I have a very broken model myself, which fortunately is a pleasure just to look at – Damien Demolder, Editor**

### NO HARM DONE

I cannot let Raymond Hill's letter (AP 5 November) go unchallenged. The assertion that a permanent protective filter can do more harm than good is simply untrue. First, if Mr Hill is a spectacle wearer, he will know that the amount of dust and dirt picked up during a day can be such that vision (and indeed optical quality) is impaired. I prefer to clean a relatively simple filter than repeatedly clean the lens itself.

I have had a filter shatter only once in more than 40 years, and far from shards of glass being 'driven' into the lens, a quick blast with compressed air cleaned out the dust and debris perfectly. Buying a replacement filter is far less painful than a replacement lens: the cost of a high-quality filter – spread over some years – really is nothing compared to replacing a damaged lens. Oh, and in the real world, the effect on colour really is of no consequence.

**Des Hill, London SE21**

### FILTER FAN

In response to Raymond Hill's letter in AP 5 November, I would not use a lens without having a filter on the front. I've had three instances so far of lenses dropping onto a floor. One lens, taken off a body, rolled off a chair and fell onto a carpeted floor. The other two lenses were in soft lens cases in a bag whose shoulder strap broke, with the result that the bag dropped around a metre onto a hard floor.

All the lenses had filters (UV or skylight) on them. The two lenses in the bag also had each manufacturer's plastic lens cap fitted. In every case, the glass in the filter was cracked or broken and the ring of the filter was deformed. Two of the lenses escaped with no damage, but the third needed a new aperture module. I found negligible damage to the coatings on the lenses. I understand that the lens coating is quite tough, and

### What The Duck

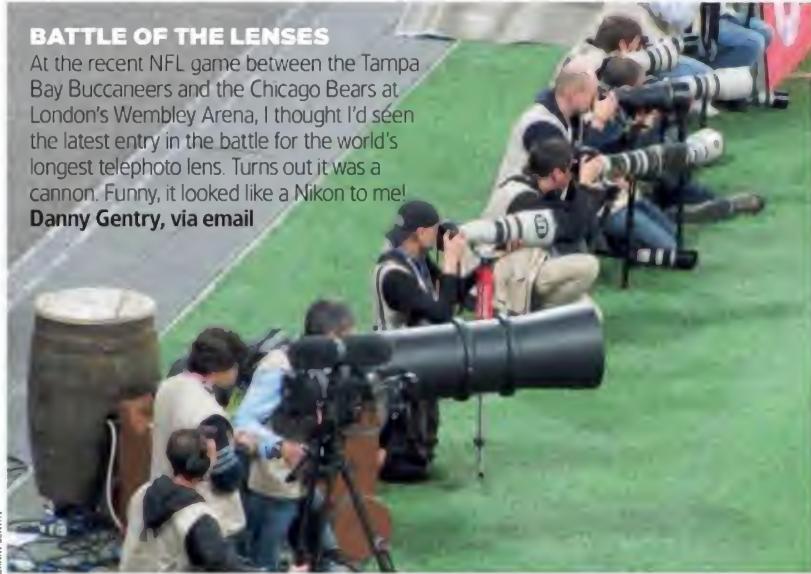


<http://www.whattheduck.net/>

**BATTLE OF THE LENSES**

At the recent NFL game between the Tampa Bay Buccaneers and the Chicago Bears at London's Wembley Arena, I thought I'd seen the latest entry in the battle for the world's longest telephoto lens. Turns out it was a cannon. Funny, it looked like a Nikon to me!

Danny Gentry, via email



DANNY GENTRY

I have memories of a Canon or Minolta stand at a camera show where the coating's toughness was demonstrated by the stand staff wiping the lens with their tie.

It's true that filters can't be 'fitted and forgotten'. I used a 10mm lens with a circular polarising filter on the front of the protection filter and vignetting occurred. Yes, I should have mounted the circular polarising filter in the place of the protection filter.

Ian Brothwell, Nottinghamshire

**IN PRAISE OF BRIDGE CAMERAS**

On reading Joe Bird's *Backchat* in AP 15 October, extolling the advantages of his Panasonic Lumix DMC-FZ38, I was gratified to see at long last an article in a photo magazine commenting favourably on bridge cameras. After many years of toting my Praktica film cameras about (three, all with different focal-length zoom lenses together with supplementary lenses in a shoulder bag), I abandoned them in favour of a little Yashica compact film camera, simply because of the 14lb (6.3kg) weight.

On venturing into the digital era, therefore, I deliberately eschewed the much-vaunted DSLRs in favour of the ubiquitous bridge camera. My first in this format was a Fujifilm FinePix S1900 with 12 million pixels and a hefty 18x zoom that gave excellent results with prints up to A4 size, all without chopping and changing lenses. Since then, I have progressed to a Fujifilm FinePix HS20 EXR, with 16 million pixels and a mighty 30x zoom, which is the 35mm equivalent of 24-720mm. Imagine the number and weight of all those supplementary lenses necessary to cover this range, not to mention the cost.

Of course, like Joe, I have no doubt that DSLR users

will disparage my choice on the grounds of 'quality', but does an amateur really need those expensive cameras and lenses for the type of work they produce? I recently joined my local camera club, where most members use DSLRs, but it seems that the quality of their work depends very much on the editing and enhancement they achieve through Photoshop and the like, which I do not use. This, to my mind, nullifies the claim that one can only achieve excellence by using the more expensive equipment.

Tony Granados, Essex

**GOLD-PLATED PROTEST**

I thought photographers may find the irony of this shot amusing. This lady was at 'anti-capitalism' demonstration in front of St Paul's Cathedral in London recently, photographing demonstrators with her gold-plated Hasselblad C503. Only 50 of these cameras were built to celebrate Hasselblad's 50th anniversary, all individually numbered, limited-edition models. I can only guess at the value. I doubt that a more elitist camera exists, and here it is being used to document an anti-capitalist demo!

Bill Gilliam, via email

**It could help to pay off some of the country's debts, I'm sure – Damien Demolder, Editor**



BILL GILLIAM

**BACK CHAT**

**AP reader David Askham considers the popularity and contrasting styles of street photography in an era of suspicion in our cities**

**STREET** photography is a highly popular genre, particularly among city dwellers, commuters and travel photographers, where brilliant examples stimulate others to try their hand at this challenging form of photography. Those seeking inspiration may think of the late Henri Cartier-Bresson, whose photographs possess a timeless appeal. His go beyond being snapshots: they capture the very essence of life, those unrepeatable and unrehearsed expressions.

Cartier-Bresson was an elusive man, rarely filmed in action. Perhaps it was this very elusiveness that explains his success. He was seldom seen when busy at work. Many have tried to emulate his style, but few have succeeded to master his ability to capture the 'decisive moment'.

In contrast to the discreet approach of Cartier-Bresson, there is a controversial school that believes that, instead of pre-planning and stalking street subjects with care, you should be boldly brazen, even confrontational. The American photographer Bruce Gilden exemplifies this approach. Armed with a camera in one hand and a tethered flash in the other, he suddenly pounces in front of his prey, shoots and moves on, expressing disappointment if they smile or react to his aggressive gesture. His startled subjects are left wondering who has just invaded their private space!

I confess that I couldn't behave like Gilden. It is simply not my style. I don't want or need pictures of startled citizens. I believe there is a more discreet approach, but it does require patience, practice, acute observation and an ability to blend into the scene, much like Cartier-Bresson did when in his prime.

First, I would dress down with calm colours and style. Second, I would carry the absolute minimum of kit. One small camera with one lens, acting just like any other citizen on the street. Scaling down is one of the principal reasons why many owners of bulky DSLRs have switched to compact cameras. The mere sight of a DSLR suggests 'serious photographer', possibly even paparazzi – they attract the attention of security guards or celebrities eager to remain incognito.

I have noticed this trend towards less conspicuous cameras for street photography in photo forums. The launch of the successful Leica M9 digital rangefinder camera has been seen as an ideal solution for street and travel photography. It is compact, precise, rugged and can produce top-class results for many applications. The M9 does not try to compete in macro and sports fields, but for much else it excels.

Compactness and lower weight are welcome attributes for globe-trotting photographers, with many who have changed reporting that travel photography has become a pleasure again. No more burdensome backpacks! So the advent of compact system cameras has encouraged a resurgent interest in 'street' photography and makes possible a discreet approach.

# PHOTO INSIGHT

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## CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To take part in a free street photography Masterclass with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to [apppicturedesk@ipcmmedia.com](http://apppicturedesk@ipcmmedia.com)

Cathal McNaughton explains how he took this quirky image of twins in Northern Ireland after their first Holy Communion

I TOOK this image as part of a story I was working on about Catholicism in Ireland. I travelled to places all over the Irish Republic and Northern Ireland last year, searching for images to illustrate the feature. I photographed a range of subjects, from statues of the Virgin Mary to altars and other Catholic iconography. But one aspect of the story that was missing was first Holy Communion. A person's first Holy Communion is an important event in the Catholic Church. It is when a person receives the Sacrament of the Holy Eucharist.

I'd heard about a Holy Communion that was happening locally in Cushendall, north Antrim, on the north-east coast of Northern Ireland. This image of twin sisters Aine and Emer Quinn was taken at a local hall after they had made their first Holy Communion at St Mary's Roman Catholic Church in Cushendall. Traditionally, there is a reception afterwards where the families enjoy refreshments. It's a chance for people to talk to each other and bond.

The reception was actually at the primary school I went to as a boy. That's part of the reason I was able to photograph so freely there. I had been through a police security check and had permission from the teacher of the school to take pictures.

When photographing in an environment where there are children, it's important to have permission from the parents. I had made eye contact with the girls' parents before I started photographing, so they



were aware of what I was doing.

When I arrived at the hall I looked around to see if there was anything that might be suitable to photograph. I spotted the twins very quickly. I knew I wouldn't have much time before they became aware of my presence. People react differently to the camera and you never know quite what their reaction will be. I wanted the picture to look as if there was no reaction between them and me – as if I'd caught them unawares. Luckily, the twins were so interested in the sweets and crisps they

were eating that they didn't pay me any attention at all.

I'd already set the exposure on my camera and I had a rough idea of the focal length I needed. I was using my Canon EOS-1D Mark IV camera with my favourite 24-70mm lens at a focal length of 38mm. I didn't use any flash. I took this image at 1/125sec at f/5.6 and ISO 1000. I fired off a few frames very quickly in case the twins started laughing or shied away from the camera, but fortunately they stayed there for a few seconds – which was



**'If I see something that catches my eye, I will take the shot and move on – I won't hang about'**

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just long enough for me to capture the pictures I wanted.

I found this scene visually striking. The fact that the girls in the image are twins makes the photograph instantly interesting, but there are other details that stand out, too. Their outfits almost look like wedding dresses and they have a wonderful, colourful selection of crisps, sweets and fizzy pop in front of them. The vacant expressions on their faces are intriguing. It's amazing that I'm right in front of them, but they haven't made eye contact. They seem

completely oblivious to me, wrapped up in their own worlds.

I only spent about half an hour at the reception because once I'd photographed this scene I knew I had the picture I needed. If I see something that catches my eye, I will take the shot and move on – I won't hang about. You can sometimes 'overshoot' a scene, which means more work when you get home and edit the images.

**Cathal McNaughton was talking to Gemma Padley**

To see more images by Cathal or to book a place on one of his workshops visit [www.cathalmcnaughton.com](http://www.cathalmcnaughton.com)

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# Room with a view

Photographer **Stuart Duff** tells the story behind his dramatic coastal shots taken from his studio window. He talks to **Oliver Atwell**

**DECIDING** to embark on a photographic project can be a daunting prospect, with lots of things to consider. What is the concept? What are the locations? What will be the best equipment to capture these ideas? Imagine the beads of sweat that must pour down Gregory Crewdson's face every time he sets out to produce another one of his complex tableau images.

However, not every project has to be complicated. In fact, there are occasions when the most basic idea can produce the most effective images. Take Stuart Duff's haunting and beautiful photographs, for example. The concept is simple: one camera, one window, one scene.

Stuart's project, 'View From Window', and its follow-up, 'Tomorrow Never Knows', feature shots of the seafront, all of which

are taken from the window of the studio he occupies in St Leonards-on-Sea in East Sussex. What Stuart captures is a shifting dramatic landscape where every shot is unique to that day.

Stuart studied photography for a couple of years at Blackpool College in Lancashire, then decided to move to London where he ended up working as an assistant for various photographers. 'When I felt confident enough, I set up my own studio in 1991 and was heavily involved in still-life advertising,' he says.

A few years ago, he decided to give up producing advertorial work due to certain changes that were taking place within the industry. He busied himself with odd jobs before a stroke of luck saw him ending up in St Leonards-on-Sea.

'A friend called me up one day and told me he had just received a contract to work in India,' says Stuart. 'He didn't want to put all his stuff into storage, so he asked me if I fancied moving to St Leonards and looking after his studio that looked over the seafront for a couple of years. I couldn't

resist. That was in February this year.'

Once Stuart had moved to St Leonards and settled in, something caught his eye that would set him on a path towards producing an extensive body of work.

'On the first day of being in the studio, I noticed what was going on outside the window,' says Stuart. 'There were a lot of changes in the weather, which was producing these really interesting conditions on the seafront. The only camera I had with me was a simple point-and-shoot Panasonic Lumix DMC-TZ6, and once I'd taken the initial shots of the beach I became hooked and started shooting every day. After 31 days of shooting the scene from the window – using the Panasonic every time – I began editing all the images I'd taken and realised that I had a body of work that could make quite a nice exhibition.'

Stuart started looking into galleries and came across the BlackShed Gallery in Robertsbridge, East Sussex. 'The gallery were very keen on the idea [of showing my work] and helped

**Above: '28 August, 3:02pm'**

**Above right: '24 March, 12.09pm'**

**Below right: '19 March, 11.34am'**



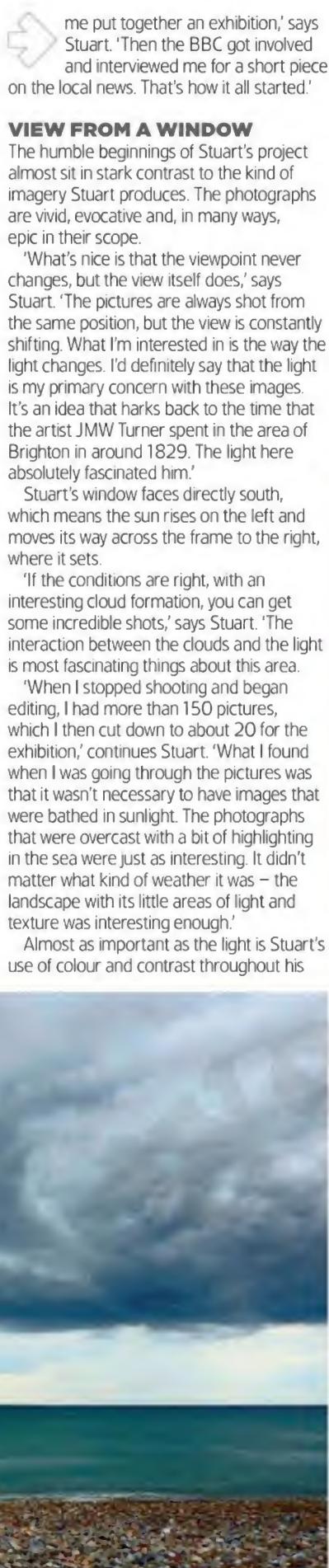


Above: '18 September, 10.45am'

Left: '11 March, 8.16am'

**'What I'm interested in is the way the light changes. I'd definitely say that the light is my primary concern with these images'**



 me put together an exhibition,' says Stuart. 'Then the BBC got involved and interviewed me for a short piece on the local news. That's how it all started.'

### VIEW FROM A WINDOW

The humble beginnings of Stuart's project almost sit in stark contrast to the kind of imagery Stuart produces. The photographs are vivid, evocative and, in many ways, epic in their scope.

'What's nice is that the viewpoint never changes, but the view itself does,' says Stuart. 'The pictures are always shot from the same position, but the view is constantly shifting. What I'm interested in is the way the light changes. I'd definitely say that the light is my primary concern with these images. It's an idea that harks back to the time that the artist JMW Turner spent in the area of Brighton in around 1829. The light here absolutely fascinated him.'

Stuart's window faces directly south, which means the sun rises on the left and moves its way across the frame to the right, where it sets.

'If the conditions are right, with an interesting cloud formation, you can get some incredible shots,' says Stuart. 'The interaction between the clouds and the light is most fascinating things about this area.'

'When I stopped shooting and began editing, I had more than 150 pictures, which I then cut down to about 20 for the exhibition,' continues Stuart. 'What I found when I was going through the pictures was that it wasn't necessary to have images that were bathed in sunlight. The photographs that were overcast with a bit of highlighting in the sea were just as interesting. It didn't matter what kind of weather it was – the landscape with its little areas of light and texture was interesting enough.'

Almost as important as the light is Stuart's use of colour and contrast throughout his

images. 'Generally, the colours and contrast are what I see in my head,' says Stuart. 'I'm incredibly conscious of the light, and my primary concern is to ensure that I capture that. With regards to the colours, I have a clear vision in my head when I'm looking through the viewfinder, and during post-processing I can use the tools available to me in a program such as Photoshop to make subtle adjustments. I make very few changes to the colour – my adjustments are much more concerned with contrast. So while one or two aspects of the shots may not necessarily be true to what I was seeing at the time, they are always 100% true to what I was seeing in my head the time.'

### SEEING LIFE

Many of Stuart's images appear almost devoid of life and human presence – in fact, there are very few occasions when people

feature in his shots at all. But the times when people do end up appearing are consistent with the atmosphere of the project.

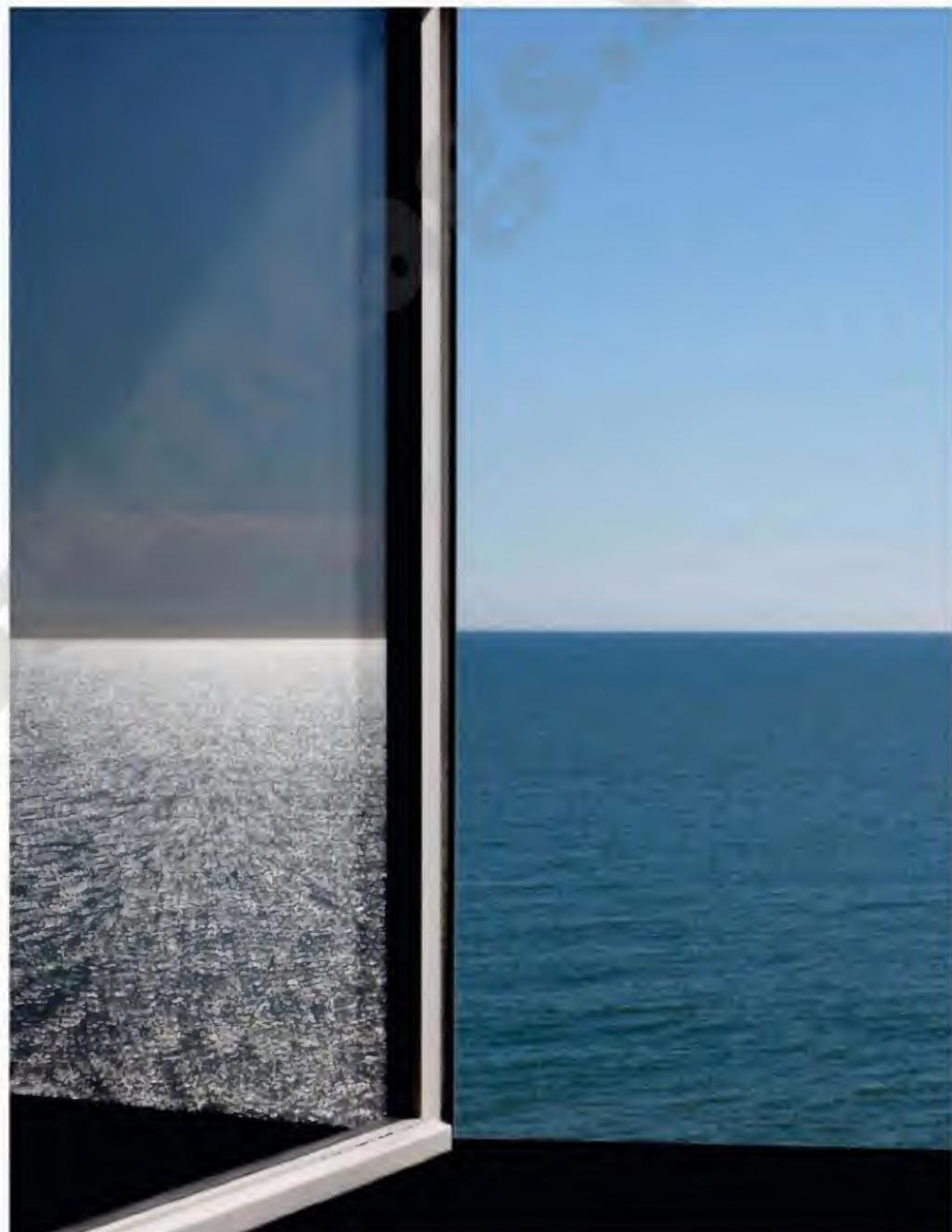
'As I come from a background in still life, I've always been used to working with one subject and spending days lighting and arranging the shot,' says Stuart. 'My whole career involved bringing out the beauty in a single object through lighting. When you introduce a human element, the picture becomes very much about that person. It's a little out of my comfort zone, so for that reason people in my view images are rare.'

As a result, any people who appear in Stuart's images are mere shapes and silhouettes that become almost featureless objects.

'One of my shots features a gull,' says Stuart (see opposite page). 'That was a stroke of luck. It flew into the scene as I was photographing. What

**Below: '19 March, 2.23pm'**

**Bottom left: '13 July, 2.06pm'**



 was lucky was that this was the first time I managed to shoot a bird where it was obvious from the shape what it was. The silhouette was perfect. I've taken many shots with birds in them, but this is the best as none of the others looked so graceful.'

One shot that stands out from all the others is unique in its inclusion of the window that Stuart shoots from. The window, half open, divides the frame in two, with the scene reflected in the glass (see page 23).

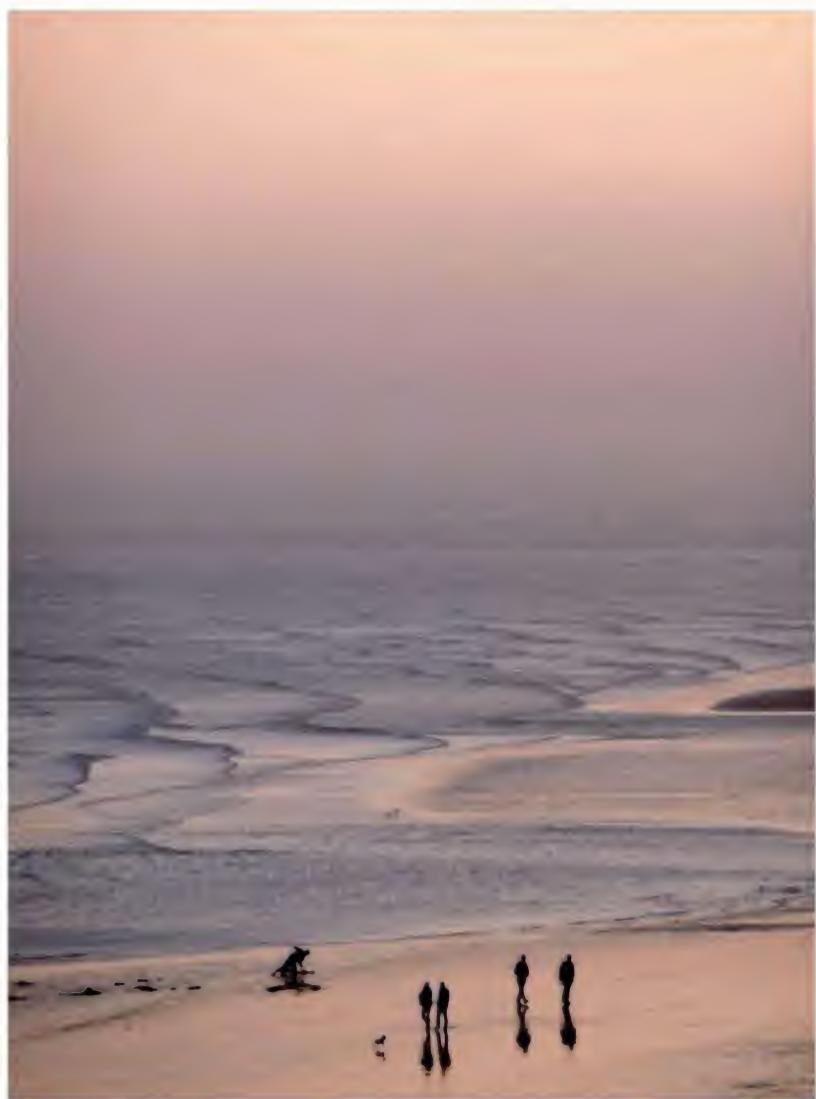
'That shot was a pivotal moment for me,' says Stuart. 'It was the image that bought the whole project together. On the right-hand side there is the view that I'm seeing and then the reflection of light within the window frame on the other. All the ideas are combined into one shot. It's a very graphic image that reminds me of the work produced by the Dutch painter Mondrian.'

An intriguing aspect of Stuart's work is his occasional break from framing convention. While the nature of his images would suggest that all his shots should be in the portrait format, Stuart sometimes shoots in the landscape format.

'While you'd think the window would dictate the format, I actually allow the landscape itself to tell me how I should shoot,' says Stuart. 'That was a decision I had to make early on. Would I be consistent with the framing or allow myself to use both portrait and landscape? I realised very quickly that the mixture of the composition and the light would tell me how to shoot. The view that I see out of my window is actually a lot wider than the pictures I produce. It's a case of choosing the appropriate section of the view to demonstrate what it is I'm seeing and what will make a nice picture.'

**Right: '1 March, 5.21pm'**

**Below: '31 May, 5.38pm'**



To see more of Stuart's pictures visit [www.theblackshedgallery.org.uk/page9.htm](http://www.theblackshedgallery.org.uk/page9.htm).



### THE WORK CONTINUES

In many ways Stuart's images are incredibly personal. There is a real sense of solitude to them, which is something that Stuart attributes to having to move to a place where he didn't know anyone.

'When I came to St Leonards, I knew absolutely no one,' he says. 'As a result, I became absorbed in taking the pictures. I spent most of my time indoors because I was worried that I was going to miss something. There were times when I found my mind wandering into the realms of obsession. It can sometimes be tempting to want to capture every single moment of the landscape. There was so much going on that I didn't want to miss anything.'

'I'm still here documenting the ever-changing patterns of light and landscape,' continues Stuart. 'I took some photographs just this morning. I'll probably take another look at the images at the end of February next year. Then I'll have a whole year's worth of pictures, rather than just the 31 days, and can produce a large project from that. Oddly enough, I'm also returning to the studio environment for a brand new still-life project. It's funny how things end up going full circle like that sometimes.' 



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# Doing it by the book

There is still a place for photobooks in the modern world, say **Mary Virginia Swanson** and **Darius Himes**, authors of a book explaining how to publish your own photobook. **Gemma Padley** picks up some useful advice

**HAVE** you ever toyed with the idea of producing your own photobook, but hastily shelved the idea (excuse the pun) out of anxiety or sheer terror? If so, then you are not alone. While many photographers may secretly dream of putting together a collection of their finest photographs in book form, it is not something to be undertaken lightly. As with doing anything worthwhile, there is much to think about – but that doesn't mean it is an impossible task.

In an attempt to answer some of the most frequently asked questions about the process of producing a photobook, US-based authors Mary Virginia Swanson and Darius Himes have published a book revealing all the insider know-how, from how to get started and fine-tuning the

initial idea, to designing, producing and marketing the final book. Their book, *Publish Your Photography Book*, contains assorted information on the subject and features an insight into the history of the photobook, an overview of the publishing industry and industry insiders' advice.

'The publishing industry can be confusing, so we wanted to publish something that would be useful to photographers of all backgrounds and aspirations,' says Mary, a consultant in licensing and marketing fine-art photography, and who also lectures widely and runs workshops. 'We wrote a column for online photography bookstore photo-eye, called *Booklist*, which got photographers thinking and talking about publishing their work. The column ran for 12

**There are myriad ways of producing your own photobook – researching what's out there is key**

instalments over three years [2004–07] and was a recurring topic of conversation among photographers wherever we went. We knew that we had the makings of a book. The column was really successful, and in 2008, we pitched the idea of the column, as a book, to Princeton Architectural Press.'

'There are many reasons why a photographer would want to publish,' adds Darius, lecturer, writer, founding editor of photo-eye, and co-founder of Radius Books. 'Many people see a book as a means to advance their careers and to gain exposure for their work, while others are simply engaged with the book as the final expression for a body of photographic work.'

## THE GOLDEN AGE

Photography and books have been closely related since the earliest days of the medium, says Mary. Indeed, when William Henry Fox Talbot discovered that salts of silver were sensitive to light, his initial experiments were published in booklet form as *The Pencil of Nature*. 'Artists and photographers have been organising their work into book form since the invention of the photographic process,' she says. 'Today, technology makes that path easier and more affordable than ever. We see photography books being celebrated everywhere.'

We live in the golden age of the photography book, she adds, at a time when the number of photography book publishers is continuing to grow. In addition, technological developments have placed more tools for book-making directly into the hands of photographers.

'The process of making a book of your photographs will allow you to communicate more effectively with your audience, and perhaps most importantly, will help you to know your work better,' she says. 'Whether you create a hand-made book, utilise print-on-demand technology or traditional printing and binding technology, the process of making your book will impact your image-making in the future.'

In recent years, a number of books have been published looking at the history of photography books. 'There are several titles in existence, such as *The Book of 101 Books: Seminal Photography Books of the Twentieth Century* by Andrew Roth, and a brilliant two-volume book called *The Photobook: A History* by Martin Parr and Gerry Badger, published by Phaidon,' says Darius. 'These books are organised either alphabetically by artist, thematically or chronologically, and present many books that are considered to be classics of photography.' Turn to page 41 to see AP's list of suggested photography book classics.

## GETTING STARTED

Working out why you want to produce a book in the first place is the first step, say the authors, and equally important is developing a clear idea of how you intend to go about putting the book together. 'There are a set of questions every photographer should ask themselves, which have to do with the question, *Why?*', says Darius. 'Identifying

**'Photography and books have been closely related since the earliest days of the medium'**

goals and expectations is very important. Go out and look at other books. Start to make a list of the things you like about books and the things you don't like. This could include the size of the book, the design, the typography, the layout or the cover. Learning to speak the "language of the book", and of publishing, is very important.

#### OVERCOMING OBSTACLES

There are, of course, pitfalls and obstacles that need to be confronted during the process of producing a photobook. Researching what's already out there, ensuring you have a clear vision, setting a realistic timeframe for preparing content, and so on, are all important considerations. While the completion of the final book is an accomplishment in itself, any compromises made during the book-making process can lead to disappointments. This is why the design and image selection need to be clearly thought through from the outset.

'Identifying your expectations and being



realistic is very important,' says Darius. 'You're probably not going to sell 10,000 copies of your first book, so you should be OK with this from the beginning. Working with a team of professionals is also important. Too many photographers try to do it all themselves, from designing the book, to managing the pre-press and marketing it. All these can be huge tasks, and you need the advice and help of professionals.'

#### MAKING YOUR BOOK STAND OUT

With so many photography books already in circulation jostling for attention, ensuring that your book holds its own in a crowded market place is a key consideration. 'In terms of making your book stand out from the rest we encourage people to bring their work to the printed page in as authentic a way as possible,' says Mary. 'In other words, to ensure that the edit and sequence of the images, the addition of any text, and the design and choice of materials featured in your book clearly convey your voice.'

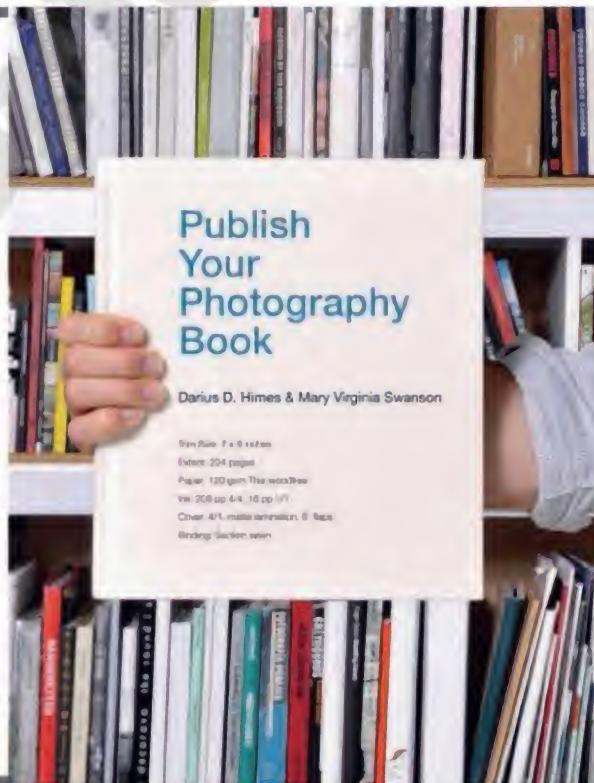
#### GETTING YOUR BOOK OUT THERE

Another key question is how do you promote your book once you've produced it? Mary's answer is a positive one as she confidently lists a host of avenues to explore. 'There are so many ways to "get your book out there",' she says. 'From social media, book signings in your local bookstore and radio interviews, to short documentary videos about your project and your book – all opportunities should be explored. Exhibitions of the images featured in your book can also be an important marketing tool as they often provide opportunities to speak about your work and are a chance to generate book sales.'

## OPEN BOOK

**IN DARIUS'S** words, a well-made photobook is a perfect combination of photography, book-making, typography and design. While the internet provides an instant connection with a community stretching to the ends of the earth, the book, he says, with its rich printing and tactile materials, provides a more immediate, visceral experience. 'You don't need electricity to enjoy a photobook,' says Darius. 'Just a lap, some sunlight and a little bit of time. And before you know it, you've been transported into another world.' You can't say it more honestly than that.

**Publish Your Photography Book** (published by Princeton Architectural Press, 2011) is available to buy from most online and high-street bookshops, priced £18.99. For more information, visit <http://publishyourphotographybook.com>



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Canon EOS 40D, 70-300mm,  
1/350sec at f/8, ISO 200

◆ Backlit Hebridean sheep **Judges say** Tim's image instantly caught the judges' eye. Using the technique of backlighting, Tim exploits the creative potential of the black & white medium in full



**2nd  
PRIZE**



The UK's most prestigious competition  
for amateur photographers

# APOY 2011 Amateur Photographer OF THE YEAR COMPETITION

Round nine

## BLACK & WHITE

The results are in for the ninth round of APOY. Here we publish the top 30 images

**Chan Kwok Hung**, from Hong Kong, is the winner of our Black & white round of APOY 2011. Chan will receive Canon's EOS 600D with Canon's EF-S 18-55mm f/3.5-5.6 IS II and EF-S 55-250mm f/4-5.6 IS II lenses worth a total of £999. The EOS 600D offers full HD 1080p video recording, up to 3.7fps continuous shooting and a 3in, 1.04-million-dot vari-angle LCD screen. An ISO range of 100-6400, expandable to 12,800, enables high-quality handheld shooting in low-light conditions without the need for flash. Chan also receives a stylish Canon PIXMA MG3150 all-in-one printer with Auto Duplex Print and Wi-Fi worth £69. Our second-placed winner is **Tim Riches**, from the Isle of Lewis, who will receive Canon's PowerShot G12 worth £539. The PowerShot G12 gives exceptional images with its HS System and Canon wideangle lens. Full manual mode, raw, front dial and optional lens filter adapter allow professional levels of control. Tim will also receive a SELPHY CP800 printer in white worth £99.

**Simona Bonanno** of Italy finished third in the round and wins Canon's PowerShot SX150 IS worth £199. The 14.1-million-pixel PowerShot SX150 IS with its 12x optical zoom allows you to take HD movies. Simona will also receive a SELPHY CP800 printer worth £99.

## THE 2011 LEADER BOARD

With just one round to go, Simona Bonanno remains in first place while Lee Jeffries, Sean Slevin and Salvatore Marrazzo retain second, third and fourth places respectively. Dan Deakin jumps from seventh to fifth, while Brian McDonnell moves from tenth to eighth place.

1	Simona Bonanno	312pts	6	Jarrod Castaing	182pts
2	Lee Jeffries	299pts	7	Paul Whiting	169pts
3	Sean Slevin	288pts	8	Brian McDonnell	163pts
4	Salvatore Marrazzo	200pts	9	Matteo Colombo	159pts
5	Dan Deakin	191pts	10	Ricardo Alarcon	148pts




**4 Mishal Alharbi Saudi Arabia**

Nikon D7000, 28-200mm, 1/80sec at f/4.5, ISO 1600

'Boy running scared from something he saw around the corner' **Judges say** Mishal has captured a superb narrative image. Who is the boy and from what or who is he running? The image intrigues but doesn't offer any answers

**42pts**
**8 Chris Bestwick Lancashire**

Pentax K20D, 18-250mm, 1/160sec at f/9, ISO 400

'River reflection of tree' **Judges say** With its misty, Impressionistic quality, Chris's image was a hit with all the judges. Very well seen and captured

**40pts**
**5 Matteo Colombo Italy**

Canon EOS 5D Mark II, 100-400mm, 1/800sec at f/11, ISO 200

'The Hut' **Judges say** This minimalistic image with its dramatic contrast between black and white is a great example of how simplicity is sometimes the best option

**42pts**
**9 Michael Marsh Kent**

Canon EOS 5D Mark II, 70-200mm, 1/2500sec at f/2.8, ISO 1000

Man in street **Judges say** The strained expression on the man's face and the shadowy figure in the background create a compelling narrative

**40pts**
**6 Jose Souto London**

Sony Alpha 850, 35-70mm, 1/1250sec at f/8, ISO 200

'Turbine Hall in the Tate Modern, London' **Judges say** Clever use of shadow, light and framing for graphic effect

**41pts**
**10 Ricardo Alarcon Gloucestershire**

Nikon D700, 80-200mm, 1/2000sec at f/6.3, ISO 200

'Happy feet' **Judges say** Ricardo captures the jumping figure at the opportune moment amid spectacular splashes of water

**39pts**
**7 Andrew Kaplan Berkshire**

Canon EOS-1D Mark IV, 300mm, 1/250sec at f/5, ISO 200

'Swan drying its wings in the morning mist' **Judges say** A classic subject beautifully rendered in subtle shades of black and grey

**41pts**
**11 Gary Smith Essex**

Nikon D90, 16-85mm, 1/30 at f/8, ISO 280

'Hong Kong Cultural Centre in Kowloon, Hong Kong' **Judges say** Fantastic use of light, shade, shape and repeated diagonal lines. Gary's well-framed image naturally lends itself to black & white

**38pts**

# The UK's most prestigious competition for amateur photographers



**12 Marc Taylor** West Midlands **37pts**  
 Canon EOS 1000D, 18-55mm, 1/200sec at f/5.6, ISO 400  
 Tree in snow **Judges say** What better subject is there than a naturally monochromatic scene? Marc's well-chosen subject produces an elegant, impacting image

**13 Adrian Williams** Ceredigion **36pts**  
 Pentax K-r, 50-200mm, 1/4000sec at f/8, ISO 3200  
 'Shake' **Judges say** Adrian's dog and the splashes of water as it shakes itself dry are dramatically backlit by the sun

**14 Tony Guy** Greater Manchester **36pts**  
 Nikon D90, 18-105mm, 1/50sec at f/5.6, ISO 200  
 'The roof' **Judges say** Tony's contrasty, minimalist image utilises shape and form as its principal visual device

**15 Balázs Szabó** Hungary **36pts**  
 Canon EOS 40D, 17-85mm, 1/60sec at f/4, ISO 100  
 Empty chairs and window **Judges say** Great use of natural light

**16 Chris Dixon** Hampshire **36pts**  
 Nikon D700, 24-70mm, 1/13sec at f/16, ISO 200  
 'The mountain and the tree' **Judges say** Idyllic Glencoe scene



<b>17</b> <b>Alexandrov Olexandr</b> Ukraine Olympus SP-560UZ, 1/20sec at f/3.5, ISO 100 Man with a guitar for a head <b>Judges say</b> More than a little surreal, Alexandrov's quirky image is certainly original!	<b>36pts</b>	<b>22</b> <b>Ross Culshaw</b> Hampshire Sony Alpha 200, 30mm, 1/400sec at f/8, ISO 100 Man jumping <b>Judges say</b> Great timing. Ross perfectly captures the man mid-jump	<b>35pts</b>
<b>18</b> <b>Angshuman Paul</b> India Kodak EasyShare Z980 Digital, 1/100sec at f/4.5, ISO 200 Ripped poster <b>Judges say</b> Angshuman has photographed this poster in such a way that the figures look real. Imaginative	<b>36pts</b>	<b>23</b> <b>Lee Jeffries</b> Greater Manchester Canon EOS 5D, 24mm, 1/320sec at f/5, ISO 100 Street portrait taken outside Bolton bus station <b>Judges say</b> The man's intense stare is accentuated by the close-up angle	<b>35pts</b>
<b>19</b> <b>Bill Allen</b> East Sussex Nikon D300S, 12-24mm, 60secs at f/11, ISO 160, 10-stop b&w ND filter 'Coast' <b>Judges say</b> Ghostly and alien-like, this sparse scene is a good example of how less can be more	<b>36pts</b>	<b>24</b> <b>Jim Caryl</b> Leeds Canon EOS 5D Mark II, 50mm, 1/50sec at f/1.6, ISO 100 Young girl <b>Judges say</b> A nice candid portrait with bags of character. We love the mischievous glint in the girl's eye	<b>34pts</b>
<b>20</b> <b>Peter Warrington</b> Oxon Olympus E-3, 12-60mm, 1/250sec at f/8, ISO 200 Shadow of railings with walker <b>Judges say</b> An unusual shooting angle and inventive framing are the keys to this image's success	<b>36pts</b>	<b>25</b> <b>Steve Turnbull</b> North Lincolnshire Nikon D300, 18-200mm, 20secs at f/8, ISO 200 'Humber Bridge, Lincolnshire' <b>Judges say</b> The low shooting angle creates a sense of drama and foreboding here	<b>34pts</b>
<b>21</b> <b>Roberto Pavic</b> Croatia Canon EOS 400D, 10-20mm, 50secs at f/10, ISO 100 'Foggy morning in Prague, Czech Republic' <b>Judges say</b> A good choice of subject and well-constructed composition	<b>35pts</b>	<b>26</b> <b>David Queenan</b> West Lothian Nikon D200, 17-55mm, 120secs at f/11, ISO 100, 10-stop b&w ND filter 'Cramond Crossing, Scotland' <b>Judges say</b> David balances foreground and background subjects to great effect	<b>34pts</b>



**27 Brian McDonnell Ayrshire** **34pts**  
Nikon D80, 18-105mm, 1/125sec at f/6, ISO 100  
'Trapped – a dandelion seed caught in the hairs of a cleaver'  
**Judges say** The judges loved the subtle use of backlighting here

**28 Darren Foxall West Midlands** **34pts**  
Nikon D300S, 24-85mm, 1.6sec at f/8, Gorillapod, remote release  
'As light as a feather' **Judges say** Great use of light and shadow, while the raindrops are a brilliant addition

**29 Rex Kersley Vanuatu** **34pts**  
Canon EOS 550D, 15-85mm, 1/100sec at f/5.6, ISO 100  
'New Guinea Creeper' **Judges say** A simple subject that has been well executed

**30 Henrique Souto Portugal** **34pts**  
Nikon D300, 60mm macro, f/22, ISO 200, flash  
'Cherry leaf' **Judges say** The front-on perspective creates impact



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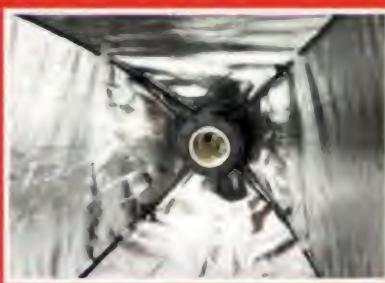
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# Calendars and diaries

With such a variety of calendars and diaries out there, it can often be difficult to make a choice. **Oliver Atwell** offers a few of his top picks to save you the time



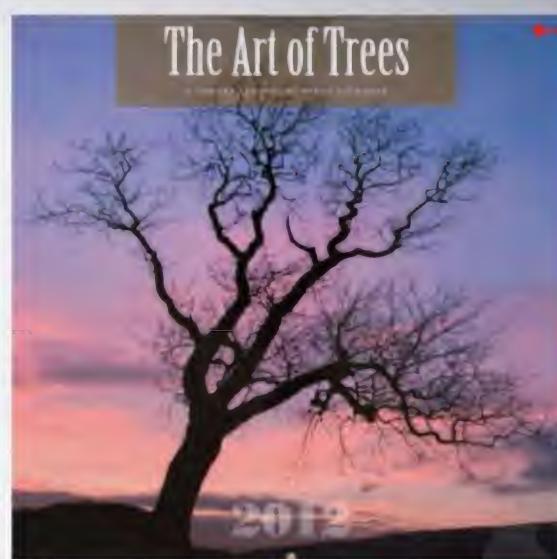
## V&A John French diary

This excellent pocket diary is a must-have not only for fans of the pioneering fashion photographer John French, but also for any lovers of fashion and celebrity photography. Flame Tree Publishing, 16.5x13cm £6.99



## Wildlife Photographer of the Year diary

This generously illustrated desk diary is the perfect gift for the wildlife enthusiast. Natural History Museum, 23.5x17.5cm £9.99

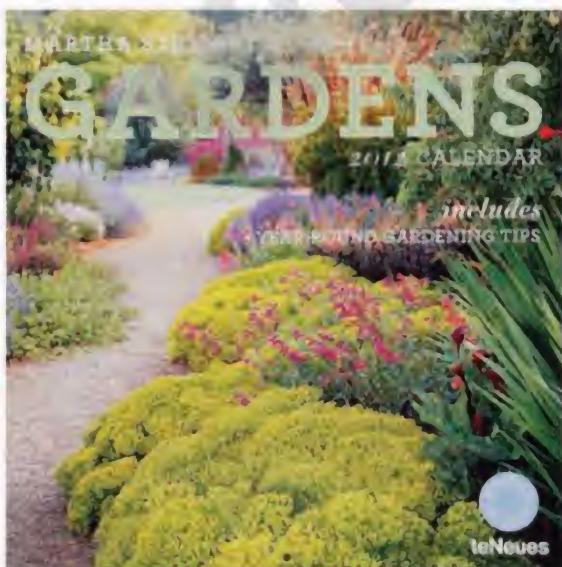


## The Art of Trees

This calendar may follow the standard square format, but the images are beautiful and there is adequate space for writing daily notes. Icarus Arts Publishing, 30x30cm £9.99

## Spirit of the Wild

Former AP Photo insight expert Steve Bloom's calendar contains some of his most exquisite animal images. One for lovers of wildlife images. Icarus Arts Publishing, 30x30cm £9.99



## Martha Stewart's Gardens

Writer and broadcaster Martha Stewart offers up a wonderful selection of picturesque garden scenes as well as some invaluable tips to assist you in your gardening endeavours. teNeues, 30x30cm £9.99

## Light & Landscape

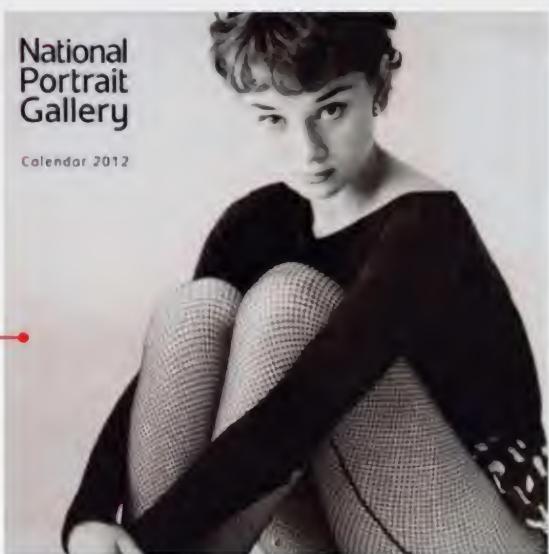
Fran Halsall captures the essence of the British Isles in her calendar, which includes images taken in Dartmoor, Derbyshire and along the Jurassic Coast. Icarus Arts Publishing, 30x30cm £9.99



## National Portrait Gallery

Each month of this nicely produced calendar includes a gorgeous monochrome portrait and biographic information about some of the world's most iconic stars

Flame Tree Publishing, 30x30cm £9.99



## Mapplethorpe Flowers

The giant size of this calendar shows off Robert Mapplethorpe's stunning and perfectly shot flower portraits. A real treasure

teNeues, 63x48cm £29.99



## Vogue

The images in this lovely calendar are good enough to frame – something you might want to consider once the year is over

teNeues 30x30cm £10.99

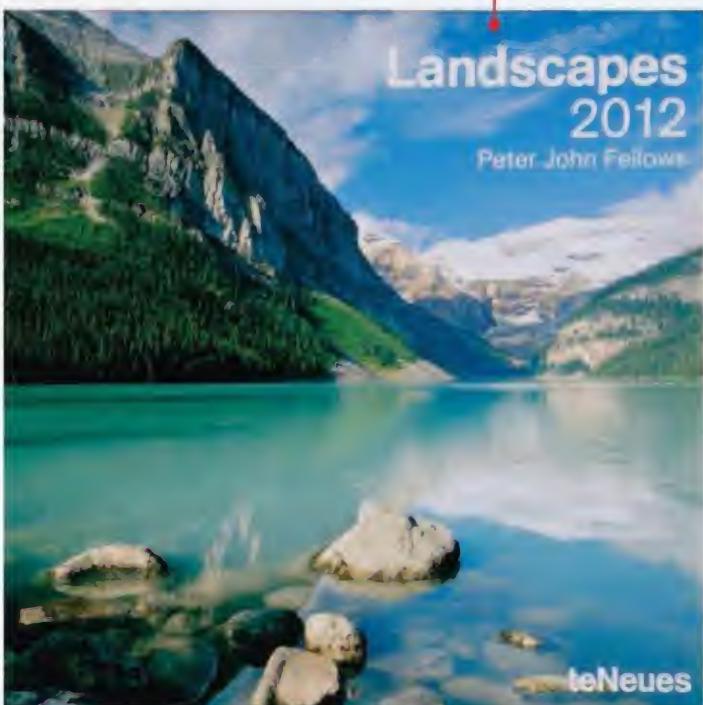
## Vogue 2012



## Landscapes

'Life is full of surprises, this is also the joy of photography,' says photographer Peter John Fellows, and this excellent calendar proves his point

teNeues, 30x30cm £9.99



## Wildlife Photographer of the Year pocket diary

This miniature diary contains a plethora of striking imagery from the popular competition and is sure to keep you flicking through its pages

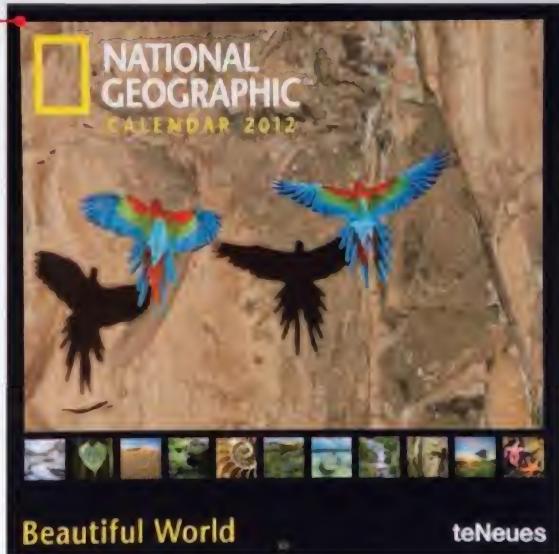
Natural History Museum, 14.5x10.5cm £6.99



## National Geographic Beautiful World

One for lovers of *National Geographic* images, this calendar serves up a nice selection of photographs and facts from around the world

teNeues, 30x30cm, £9.99



### Beautiful World

teNeues



### EARTH SAFARI

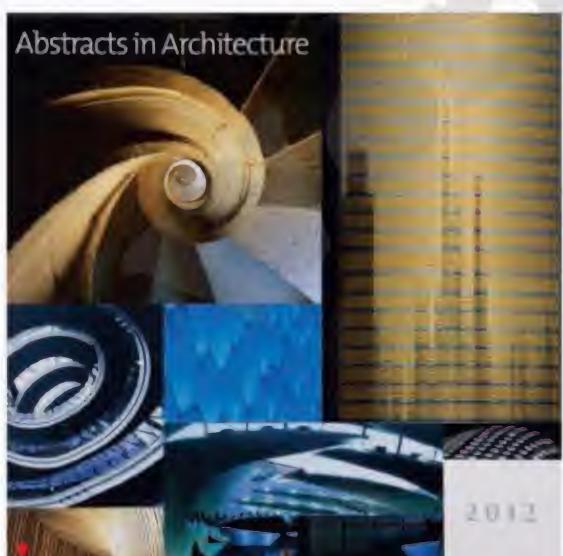
Andy Rouse • Wildlife Photography • 2012 Calendar

## Earth Safari

Renowned wildlife photographer Andy Rouse offers up a selection of his excellent images from across the world. Available from [www.andyrouse.co.uk](http://www.andyrouse.co.uk)

Andy Rouse, 30x30cm, £12

## Abstracts in Architecture



## Abstracts in Architecture

Any photographers looking for inspiration in the city would be wise to purchase this calendar and explore the excellent opportunities that architecture can provide

Icarus Arts Publishing, 30x30cm, £9.99

## Wildlife Photographer of the Year

This calendar contains 12 excellent images from the annual competition, as well as some interesting captions

Natural History Museum, 30x30cm £10



## Paris diary

Filled with excellent images and plenty of space to write notes, this desk diary is the perfect gift for Francophiles and lovers of Paris

teNeues, 21.5x16.5cm

£10.99



## National Geographic Big Cats Initiative diary

A portion of the profits made from this diary will go towards the Big Cats Initiative, a project dedicated to preventing the decline of big cats through conservation

teNeues, 22x16cm £10.99



## Great Guitars

While the images in this calendar may not be of the greatest quality, the craftsmanship that has gone into each guitar is a thing to behold

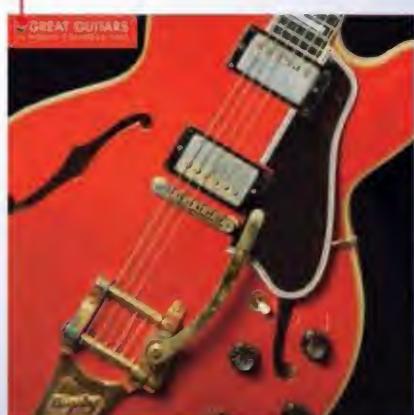
Flame Tree Publishing, 30x30cm, £9.99



## The Punk Scene

Anyone looking to relive their punk days (or start them) could do a lot worse than have this hanging on their wall

Icarus Arts Publishing, 30x30cm, £9.99





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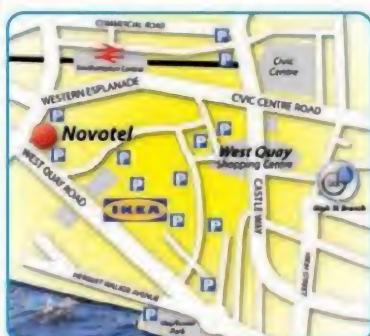
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# Books

Anyone looking to start a serious collection of books featuring the big names of photography is likely to be overwhelmed by the choice. That's why **Oliver Atwell** has raided the cupboards of AP and looked at a small selection of some of the most significant books available on the market today

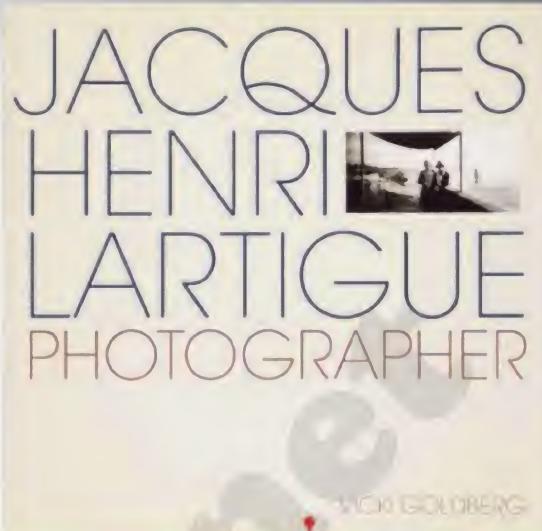
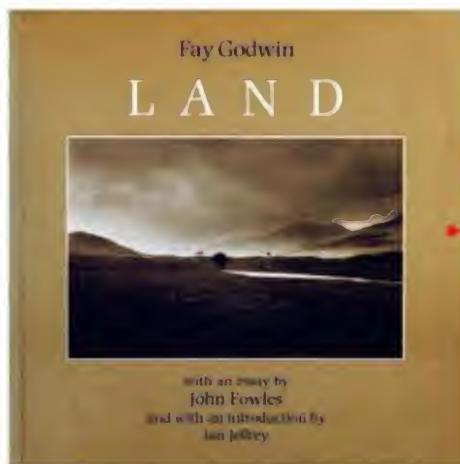


## Avedon Fashion 1944-2000

This major retrospective of the influential fashion photographer demonstrates the relationship between creative imagery and the fashion world  
Harry N Abrams £60

## Diane Arbus: Revelations

An extraordinary retrospective that not only presents a thorough overview of the controversial photographer's portraiture work, but also takes a peek behind the scenes  
Random House £60

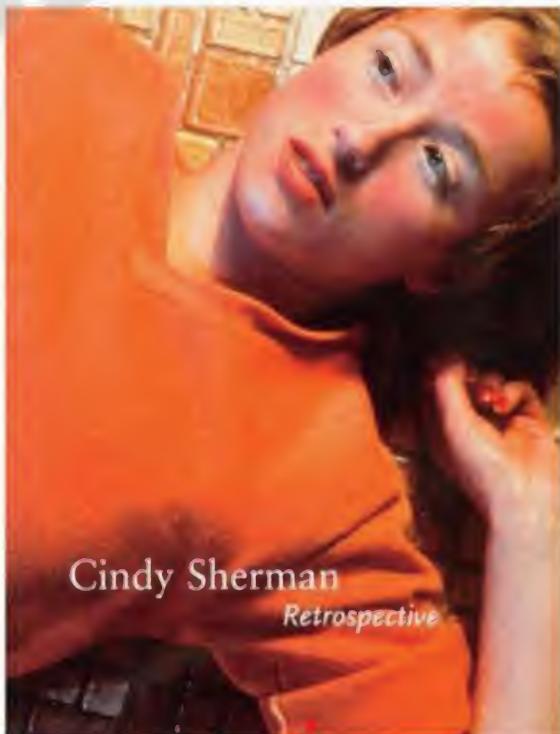


## The Photographer's Vision

What makes a classic image? Let Michael Freeman fill you in  
Ilex £22.99

## Jacques Henri Lartigue: Photographer

A fine retrospective of the French photographer  
Thames & Hudson  
Used prices £42-£60



## Cindy Sherman

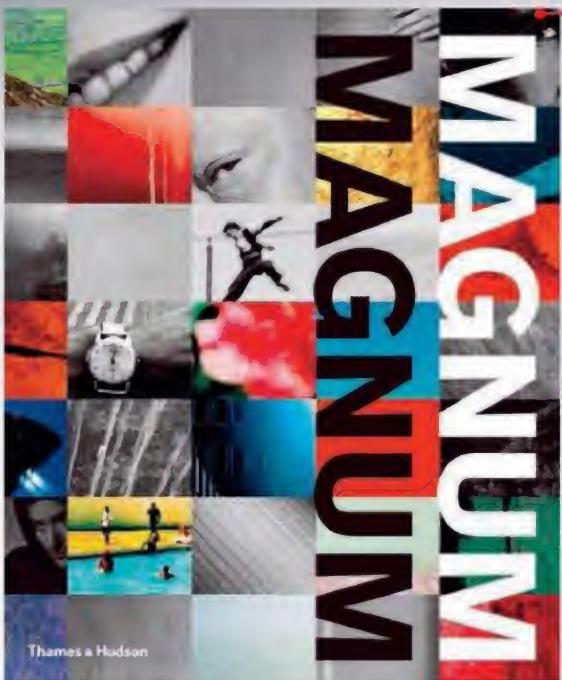
Retrospective

## Fay Godwin: Land

This highly influential book shows landscape photography at its finest. The unsentimental explorations of light and tone are inspiring  
William Heinemann  
Used prices £7-£141

## Cindy Sherman: Retrospective

The chameleon-photographer's self-portraits are given a thorough overview here  
Thames & Hudson  
Used prices £34-£104



### Magnum Magnum

This more than comprehensive collection from the influential photo agency contains a variety of iconic, humorous and challenging images  
Thames & Hudson £19.95

### Gregory Crewdson 1985-2005

The tableau master's images are afforded a lavish and beautiful publication  
Hatje Cantz £45



Gregory Crewdson

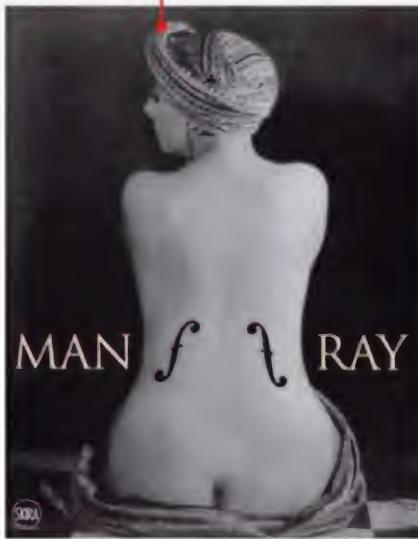
### Man Ray

This recent publication is the definitive collection of Man Ray's work and is sure to convince anyone of the man's place in history  
Skira Editore £45



### Aaron Siskind 100

Siskind's photographs of abstract subjects have often been imitated, but rarely bettered  
Powerhouse Books  
Used prices £82-£250



### The Americans

Robert Frank's breathtaking survey of American life taken from 1955-1956 is haunting and beautiful  
Steidl £20



### American Power

Nuclear, electrical, political – all notions of power that Epstein explores in this excellent and at times frightening body of work  
Steidl £48

### Brandt

Bill Brandt's work explored the surreal side of everyday life and this book is a great introduction  
Thames & Hudson  
Used prices £85-£200



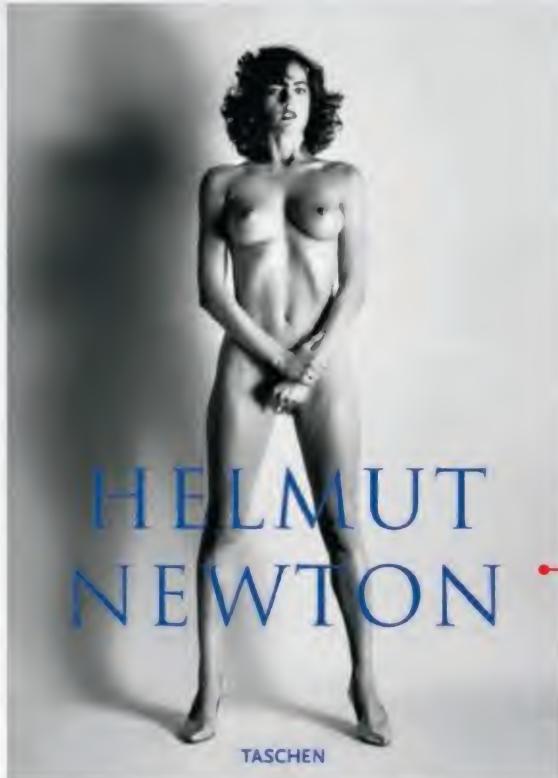
### THE AMERICANS



### The Man, the Image & the World

No collection would be complete without a Henri Cartier-Bresson tome  
Thames & Hudson £36

BRANDT



## HELMUT NEWTON

TASCHEN

### The Portfolios of Ansel Adams

Adams is the undisputed master of landscape imagery and any collection worth its salt will have his name in prime position

Bulfinch Press

Used prices £9-£152

### THE PORTFOLIOS OF ANSEL ADAMS

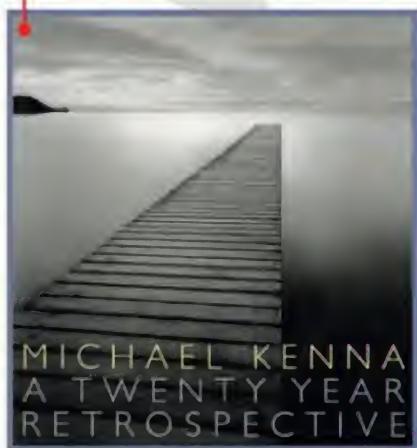
*Introduction by John Szarkowski*

### A Twenty Year Retrospective

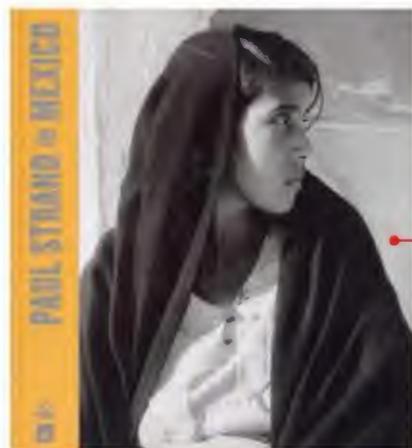
Michael Kenna's ethereal landscape images are at once familiar and alien. A master of black & white

Nazraeli Press

Used prices £30-£158



MICHAEL KENNA  
A TWENTY YEAR  
RETROSPECTIVE



PAUL STRAND IN MEXICO



### Sumo

Helmut Newton's images have become synonymous with fashion photography, and this book is his most influential and sought-after publication

Taschen £99.99



MAPPLETHORPE

### Photographs and Writings

Alfred Stieglitz did much to lay the foundations of photography as an art form

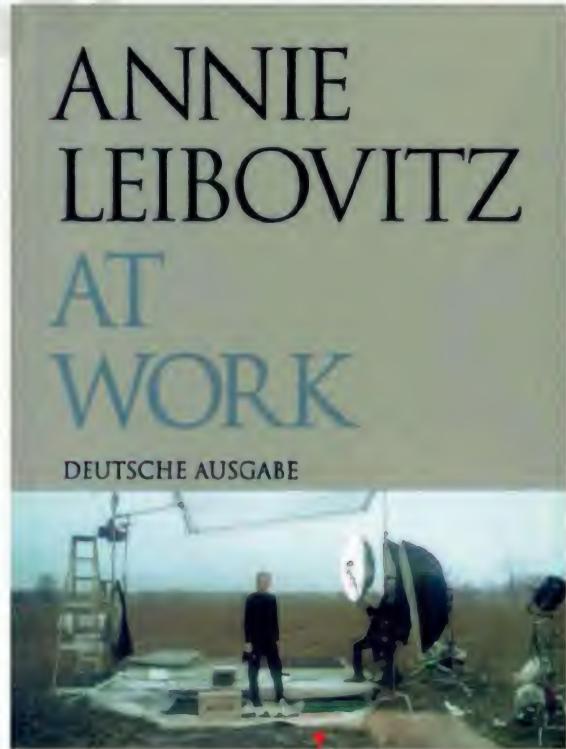
Bulfinch Press

Used prices £10-£182

### Mapplethorpe

Mapplethorpe's images may polarise some readers, but it's difficult to deny the man's extraordinary poetic and technical prowess

teNeues £70



DEUTSCHE AUSGABE

### Paul Strand in Mexico

This may not feature Strand's most famous images, but it is a perfect opportunity to get to know this largely overlooked period of the man's work

Aperture £50

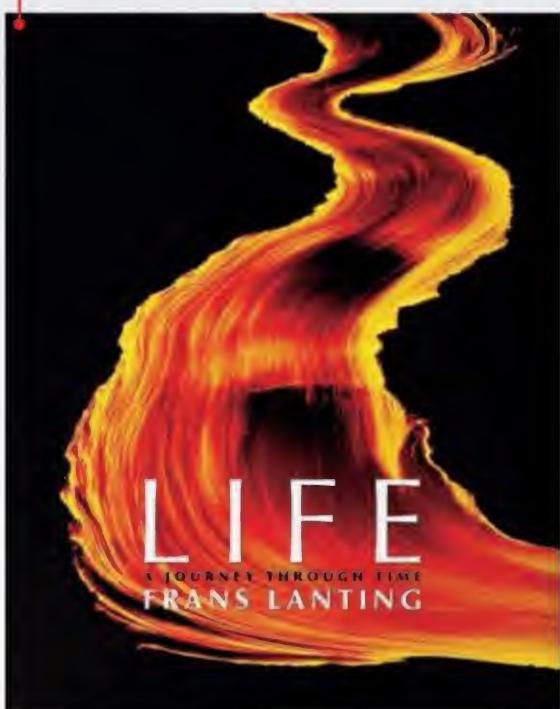
### Annie Leibovitz at Work

This intriguing book takes the reader through many of the stories surrounding Leibovitz's portrait images

Johnathan Cape £25

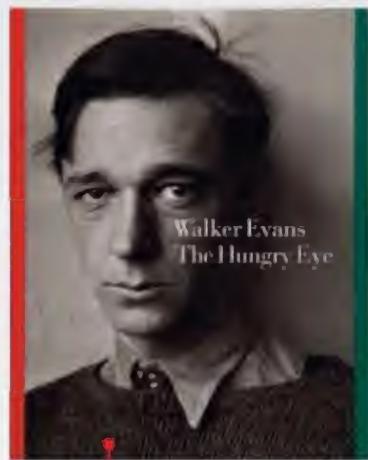
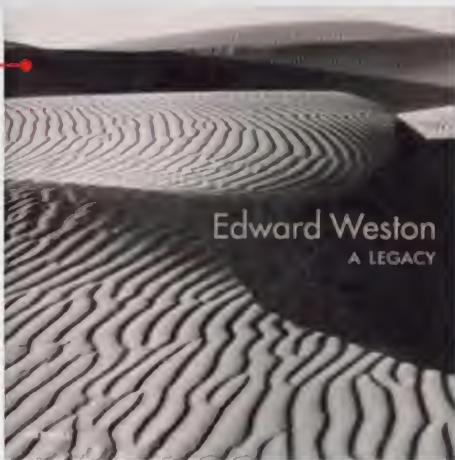
**Life**

AP's *Photo insight* contributor Frans Lanting takes us on a personal journey across the world to document life on earth  
Taschen Used prices £9-£92



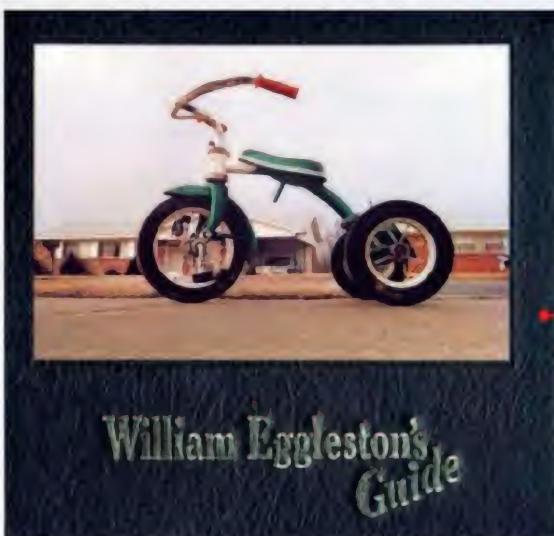
**Edward Weston: A Legacy**

Weston isn't referred to as one of the masters of 20th century photography for nothing  
Merrell Used prices £63-£145



**Walker Evans: The Hungry Eye**

This was the first book to offer a retrospective of Evans' work and it is still the best  
Thames & Hudson £16.95



**William Eggleston's Guide**

Eggleston's groundbreaking colour work has never lost its power and this is a brilliant survey of his images  
MoMA £22.50

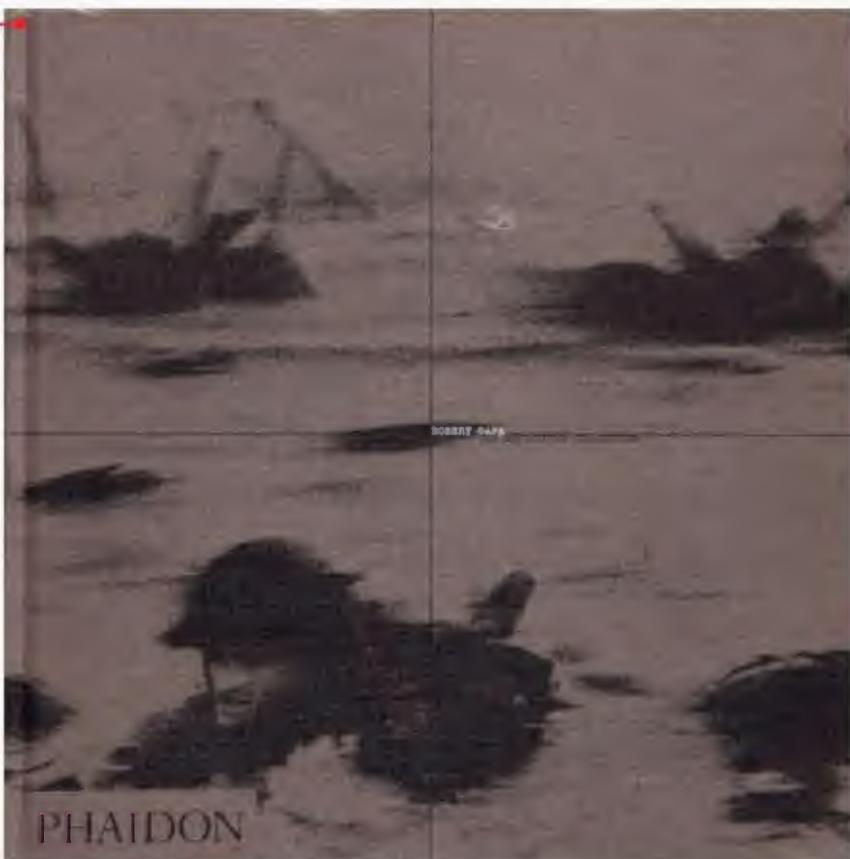
**Robert Capa: The Definitive Collection**

Capa's life and war photography are fascinating subjects and this is a hefty tome that is well worth seeking out  
Phaidon £27.95



**Paris**

Eugene Atget's 1900 visual love letter to France's capital is a delirious journey through the streets and backstreets of the city  
Taschen £8.99



**Philip-Lorca diCorcia**

DiCorcia's atmospheric and accomplished tableaux have inspired a thousand imitators  
MoMA Used prices £65-£197



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# Moonrise, Hernandez, New Mexico

**Ansel Adams'** photograph, hurriedly made from a roadside near Santa Fe in the US, became his most celebrated image. **David Clark** tells the story behind it

**ANSEL** Adams once famously stated: 'The negative is comparable to the composer's score and the print to its performance.' Although he was a prominent advocate of 'pure' or 'straight' photography, and rejected the painterly styles that dominated the medium in the early part

of the century, he nevertheless aimed to create what he called 'an austere and blazing poetry of the real'.

Adams' finest work was always based around clear and detailed representations of natural subjects, but it often required great skill in the darkroom for him to create the

**Adams altered the original negative by increasing the contrast, brightening the foreground and darkening the sky**

final photographs. One of the best examples of this aspect of his work is also his most famous photograph: 'Moonrise, Hernandez, New Mexico'.

In the autumn of 1941, Adams was a few months short of his 40th birthday and one of the most prominent landscape photographers of his age. Yet even he still mainly earned his living by doing commercial work. At this time he was travelling around Arizona and New Mexico while shooting images for the US Department of the



Interior and the US Potash Company.

He was accompanied on his travels by his good friend Cedric Wright, also a photographer, and Adams' eight-year-old son Michael. At the end of one particular day in Chama Valley, they were travelling back along Highway 84 towards their hotel.

It had not been a successful day's photography. Adams later recalled that he had made only 'a few passable negatives' and 'had several exasperating trials with subjects that would not bend to visualisation.'

However, around 30 miles from Santa Fe he glanced out of the window and saw a scene that made him bring the car to an abrupt halt. To the side of the road he could see a small church and graveyard, illuminated by the last rays of sunlight, while the landscape beyond stretched to the distant Truchas Mountains with the rising moon above.

It was, Adams later recalled in *Examples: The Making of 40 Photographs*, 'an extraordinary situation – an inevitable photograph! I almost ditched the car

## 'The situation was desperate: the low sun was trailing the edge of the clouds in the west, and shadow would soon dim the white crosses'

and rushed to set up my 8x10 camera.' He quickly realised that the light on the foreground, which was crucial to the image, was fading fast.

'I was yelling to my companions to bring me things from the car as I struggled to change components on my Cooke Triple-Convertible lens,' he continued. 'I had a clear visualisation of the image I wanted, but when the Wratten No 15 (G) [orange] filter and the film holder were in place, I could not find my Weston exposure meter! The situation was

desperate: the low sun was trailing the edge of the clouds in the west, and shadow would soon dim the white crosses.'

Adams, famously fastidious about correct exposure, was temporarily at a loss without his light meter. Then an obscure piece of knowledge came to mind: he remembered that the luminance of the moon is 250 candles per square foot. With that information he was able to calculate an exposure of 1/20sec at f/8 with the orange filter attached.

'Realising as I released the shutter that I had an unusual photograph that deserved a duplicate negative,' Adams continued, 'I swiftly reversed the film holder, but as I pulled the dark slide the sunlight passed from the white crosses; I was a few seconds too late!'

Adams returned back to his San Francisco darkroom with the single exposed 10x8in negative of the scene and developed it with great care. As can be seen from the straight print (page 48), he had recorded most of the details on the

**Ansel Adams  
photographing the  
Big Sur coast, near  
Carmel, California,  
USA, May 1981**



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## 'Several years later I decided to intensify the foreground to increase contrast... Printing was a bit easier thereafter'

negative, but there was still much work to be done. The straight print shows a rather bland-looking scene with a mid-grey sky streaked with high cirrus clouds, which Adams later burned in extensively.

The biggest problem was that, despite Adams' inspired guesswork, the foreground was underexposed. The only way to improve it was to go back and alter the original negative. 'Several years later I decided to intensify the foreground to increase contrast,' he wrote in his book *Examples*.

'I first re-fixed and washed the negative, then treated the lower section of the image with a dilute solution of Kodak IN-5 intensifier. I immersed the area below the horizon with an in-and-out motion for about one minute, then rinsed it in water, and repeated about 12 times until I achieved what appeared to be optimum density. Printing was a bit easier thereafter, although it remains a challenge.'

'Moonrise, Hernandez, New Mexico' was first published in *US Camera*, 1943 and Adams immediately acknowledged it as 'one of [my] best images'. The photograph's epic scale, the bold composition with black sky covering more than half the image, the poignant foreground crosses in the isolated churchyard and the almost magical appearance of the moon led to it being interpreted as a profound comment on the human condition.

The huge popularity of the photograph

led Adams to return repeatedly to it over the following decades. He produced more than 1,300 prints of this one photograph, with one print selling at Sotheby's in New York in 2006 for over \$609,000. In his later prints, made in the 1960s and '70s, he preferred a more dramatic interpretation of the image with increased contrast, a brighter foreground and a darker sky.

Adams' assistant and later biographer, Mary Street Alinder, has pointed out that his final print is 'not how the scene looked in reality, but rather how it felt to him emotionally.' In this image, Adams' artistic vision, combined with his great technical skill in the darkroom, arguably found its greatest expression. *AP*

### BOOKS AND WEBSITES

**Books:** Ansel Adams' own description of this photograph can be read in *Examples: The Making of 40 Photographs* (published by Little, Brown). For more information on Adams' life, see *Ansel Adams: An Autobiography* (Bullfinch Press), co-written by Adams and Mary Street Alinder.

**Websites:** Adams' official website is [www.anseladams.com](http://www.anseladams.com). A detailed examination of the photograph can be found on [www.notesonphotographs.org](http://www.notesonphotographs.org) (search for 'Moonrise, Hernandez').

A one-hour BBC interview with Adams can be seen on [www.youtube.com](http://www.youtube.com) (search for 'Ansel Adams').

## Events of 1941

### 20 January

Franklin D Roosevelt is sworn in for his third term as President of the United States

### 6 April

The German army invades Yugoslavia and Greece. Both countries are under German control within weeks

### 24 May

In the North Atlantic, the German battleship *Bismarck* sinks British battle cruiser *HMS Hood*, killing all but three of the 1,418 crew members

### 22 June

Germany invades the Soviet Union in a military invasion codenamed Operation Barbarossa, with around 4.5 million Axis Powers troops

### 2 July

Japan calls up one million men for military service

### 8 September

German forces begin the Siege of Leningrad. The blockade lasts until 1944 and results in the deaths of more than 300,000 Soviet troops, and of an estimated 1 million civilians through starvation

### 2 October

Germany launches an all-out offensive against Moscow in the battle codenamed Operation Typhoon in an attempt to capture the strategically important city, causing huge losses on both sides

### 13 November

British aircraft carrier HMS *Ark Royal* is hit by German U-boat U-81 while on a journey to Gibraltar. It capsizes and sinks the following day

### 7 December

The Imperial Japanese Navy launches an attack on the US naval base at Pearl Harbor, Hawaii. The following day, the US declares war on Japan and enters the Second World War

### 8 December

The US, the UK, China and the Netherlands officially declare war on the Empire of Japan. Three days later, Germany and Italy declare war on the US



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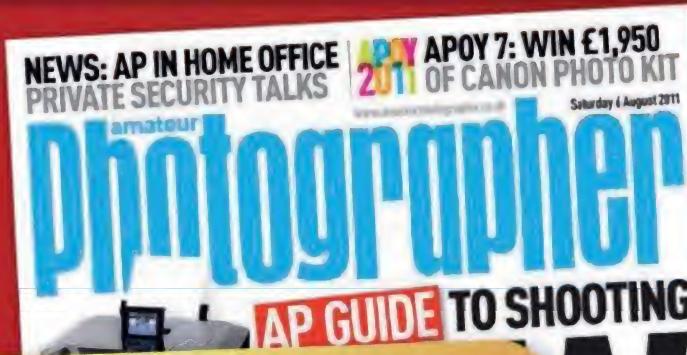
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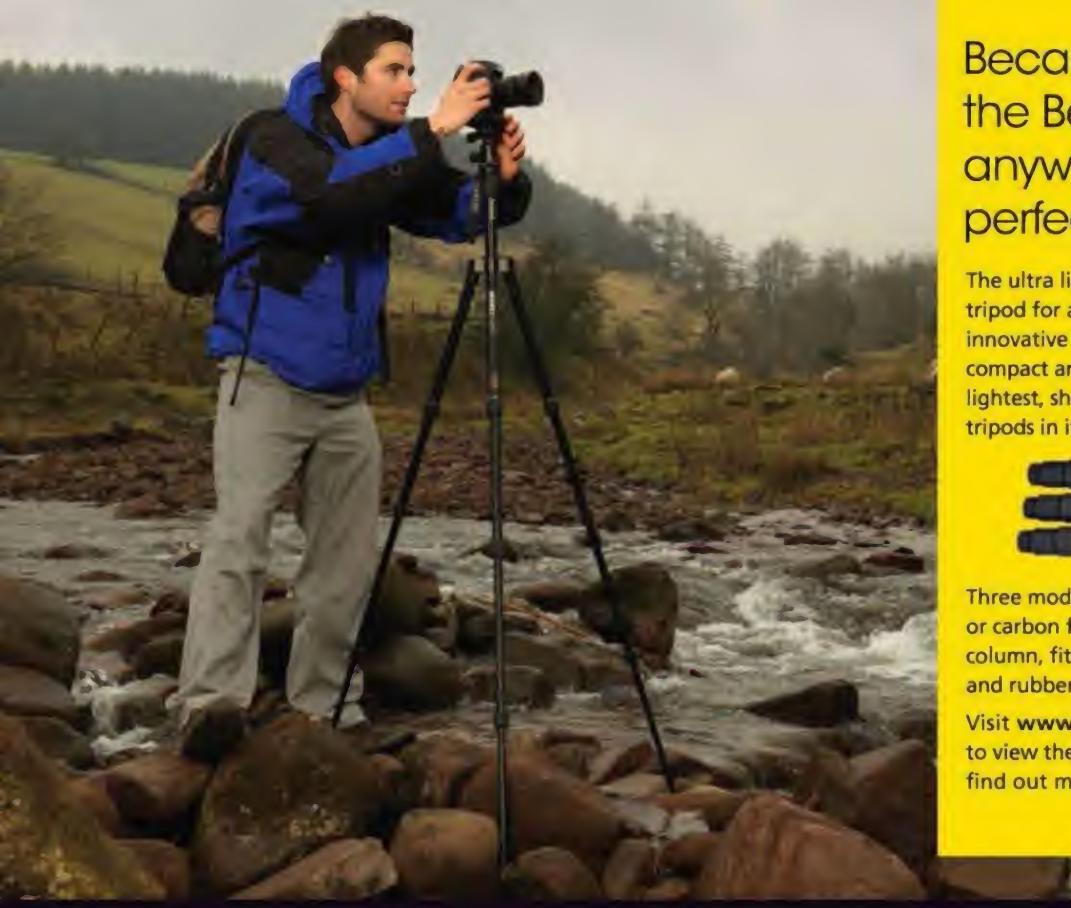
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A small compartment on the top is large enough to hold a few small accessories or your sandwiches, while a laptop up to 13in in size can slide into a side pouch. On the front is a small fold-out pouch that can hold two tripod legs, while the top of the tripod is secured by a strap. With a well-padded back and straps making the slim bag comfortable to wear, the Adaptor 46 is suited for long periods and can carry all the essentials you will need.

There are four bags in the Adaptor range: the 41 and 45 are smaller than the 46 (that has outside dimensions of 27x25x45.5cm), while the 48 is larger, but has two fixed straps, smaller side compartments and access to camera equipment from the rear of the bag. Only the Adapter 46 offers the ability to carry a laptop, which is why we recommend it above the other versions.

**Richard Sibley**



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**EARLIER** this year Manfrotto introduced a new line of apparel designed for photographers, comprising the Pro Soft Shell jacket, the Pro Photo vest and the Pro Field jacket on test here. The jacket is stylish and practical, with an elegant all-black exterior made from a stretchable all-weather material that repels water yet is both breathable and warm. Zips are seam sealed so no water should get through, and the jacket coating is wind resistant. In short, the Pro Field jacket is good for a number of weather conditions.

The shoulders of the jacket have internal padding to alleviate the burden of heavy kit, which makes a subtle difference. A rough texture on the shoulder grips the camera strap and a Velcro 'epaulet' fixes the strap securely to the jacket, with extra loops midway down the front of the jacket to prevent the strap swinging around. The two front pockets can be unzipped to extend depth to 200mm in the central point. Modular pocket inserts (one included, additional inserts available for £44.99rrp) provide a more rigid and padded option to hold two 24-70mm f/2.8 or similar lenses or a DSLR camera with lens attached.

When fully loaded, the pockets tug on the shoulder and press into the body a little, so are not ideal for long periods. Other nice touches include a microfibre lens cloth tucked up the sleeve and a memory card holder, both attached to the jacket but which can be unclipped.

The Pro Field jacket has a RRP of £549.99 and is still relatively expensive at its £300 street price. **Tim Coleman**



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**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Canon PowerShot S100

This advanced compact camera features the brand-new DigiC 5 processor, 12.1-million-pixel HS sensor and 24mm f/2.5x lens.

AP 3 December

### Samsung NX200

We look at the 20-million-pixel, APS-C-sensor compact system camera set to challenge the advanced market.

AP 3 December

### Polaroid Z340

We test the new 14-million-pixel digital compact camera from Polaroid with built-in printer.

AP 3 December

### Fujifilm FinePix X10

Fuji's advanced compact camera follows the styling of the X100. We put it to the test.

AP 10 December

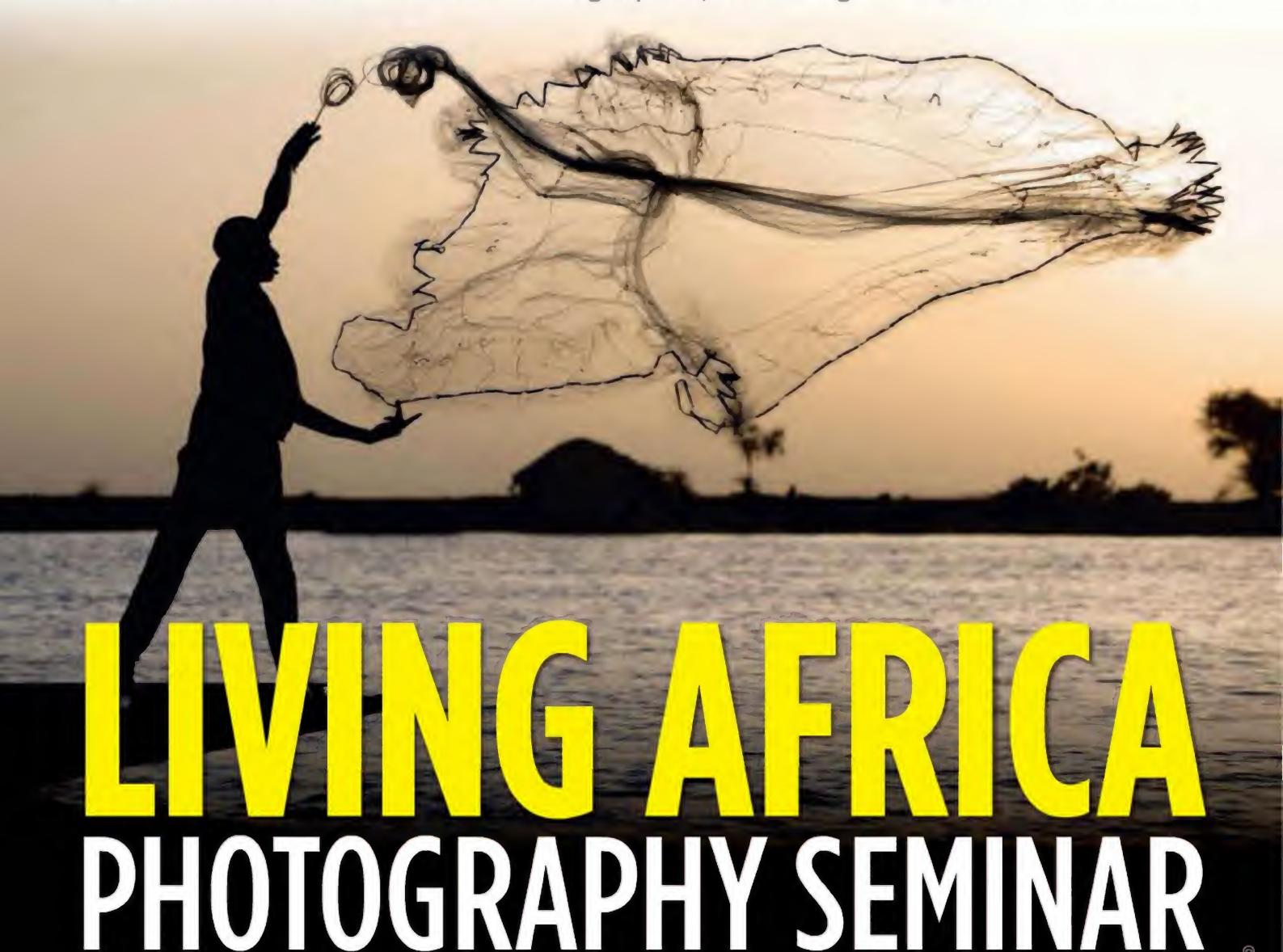
### Sony NEX-5N

The update to the original NEX-5 sees a new 16-million-pixel sensor, 10fps shooting and 1080p HD video.

AP 10 December

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in association with Amateur Photographer, What Digital Camera and the SPI



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With **STEVE BLOOM**, Wednesday 30 November 2011, 6.30pm-8pm

**B**ack by popular demand, we are delighted to present an exclusive seminar featuring world-famous travel and wildlife photographer Steve Bloom. Steve is returning to the Blue Fin Building to enthrall our readers, taking them on a visual tour of 'Living Africa – the wildlife, people and cultures'. He will talk about the photographic challenges he has faced, with fascinating insights into his work.

These exclusive seminars for up to 90 people are held at the home of *Amateur Photographer* and *What Digital Camera* in the Blue Fin Building, rising above the impressive London skyline.

Tickets are sold on a first-come, first-served basis at £29.99 per head to include a presentation from Steve followed by a Q&A session. A glass of wine will be served afterwards, along with a chance to purchase a signed copy of one of Steve's books. Every delegate will be given a goody bag and a hints & tips sheet to take home.

Members of the teams from *Amateur Photographer* and *What Digital Camera* will be on hand to chat and answer questions during the break.



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# Christmas gift guide

It's that time of year again when AP brings together a host of great Christmas gift ideas, each with our stamp of approval and not one of them costing more than £50



## ALPINE INNOVATIONS SPUDZ MICROFIBRE LENS CLOTH

[www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk) £7.99 (large)

Microfibre technology uses fibres that are split, creating minute crevices. These gaps have a 'magnetic' effect to lift debris and dirt. While the fibres are much more effective for cleaning, the material is also tough and durable. The Spudz

microfibre lens cloth is stored in a neoprene pouch for protection, and a clip attaches to a keyring or bag. There are several sizes available, but the large size pictured here is 10x10in (25x25cm) and folds away into a 3x2in pouch.

## RETRO NOVELTY CAMERA USB STICK

[www.techfi.co.uk](http://www.techfi.co.uk) from £9.60

This model Canon camera is in fact a USB stick, made from a bendy rubber to protect the USB port inside. It is available in 1GB (£9.60) up to 8GB (£19.20) versions.

## PORTRAIT PROFESSIONAL 10

[www.portraitprofessional.com](http://www.portraitprofessional.com)

Standard £29.95 Premium £49.95

Portrait Professional 10 is the latest in a long line of airbrushing software, designed to take the hard work out of editing portrait images. We reviewed version 9 favourably in *Testbench*, AP 15 January, and this latest incarnation has been enhanced in every key area. What is great about this software is that little time and virtually no experience are needed to enhance portraits through its easy-to-use interface and simple process. AP readers quoting the code 'apgift' will receive a 10% discount on the prices quoted here.

## ROGUE 3-IN-1 HONEYCOMB GRID

[www.expoimaging.com](http://www.expoimaging.com) around £45

This handy light modifier is attached to a hotshoe flashgun and uses a honeycomb grid to concentrate the dispersion of flashlight into a narrow beam. It includes two plastic discs (one thin, one thick), and by slotting each individually or both together into the holder, any of three spotlighting angles of 16°, 25° and 45° can be achieved. The holder has a rigid shape for a circular spotlight effect, and the Velcro attachment means the device is compatible with any hotshoe flash unit.



## ND FILTER KIT

[www.srb-griturn.com](http://www.srb-griturn.com) £46.50

Achieving slower shutter speeds and larger apertures are a couple of the benefits of using ND filters. Their levels of strength are often referred to by their f-stop (EV) reduction.

Recommended by AP last year, the SRB-Griturn ND filter kit is a great affordable option for anyone investing in camera filters. The square ND filters can be purchased as part of a kit, which comprises the four ND2 (1EV light reduction), ND4 (2EV), ND8 (3EV) and ND16 (4EV) filters, or individually at £12.50. A filter holder costs £5 and has four slots, so all four filters can be combined for ND1024 (10EV). Available in size A or P and also as hard and soft graduated versions. AP readers quoting the code 'ND10' will receive a 10% discount on the prices quoted here.

## PHONE LENSES

[www.photojojo.com](http://www.photojojo.com)

Telephoto \$20 (around £13) Wide/Macro \$20 (around £13)

Fisheye \$25 (around £16) All three \$49 (around £30)

The fact that a camera phone tops the list of cameras used for photos on Flickr is testament to the fact that the best camera is the one you have to hand. While most camera phones are improving in image quality, the versatility of the lens remains limited. Each of the phone lenses here

is compatible with any camera phone, attached via a magnetic circle that is fixed around the phone's lens. The telephoto optic offers a 2x magnification, the wideangle/macro a 0.67x magnification and the fisheye a 180° view. Each lens is provided with a cap and a magnetic body cap for protection.



## GEPE CARDSAFE EXTREME

[www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk) £16.99

This long-time photographer's favourite is a great way to store, protect and transport a number of memory cards. Inside the tough plastic shell there are four compartments, each with slots to simultaneously hold SDHC, CompactFlash, Memory Stick and SmartMedia cards.

**MY FUNKY CAMERA STRAP**[www.myfunkycamera.com](http://www.myfunkycamera.com)

From \$16 (around £10)

There are a number of colourful and quirky designs to be found in the My Funky Camera strap range. Each strap is manufactured to a high standard and attaches like a regular strap through the eyelets on the camera.

**THE RING FLASH ADAPTER**[\\$40 \(around £25\)](http://www.photojojo.com)

A ring flash eliminates unwanted shadows, instead giving an even and soft light. It is a popular tool for portrait photography, but the downside is the expense of many models. This budget ring flash adapter is fixed to a flashgun via a flexible rubber grip and Velcro strap. Its reflective circular tube harnesses the flashlight from a flashgun, and needs no batteries or cables. There are seven versions of the unit to cover the varying distance between the centre of the tube and the flash head.

**CHOCOLATE PHOTO ADVENT CALENDAR**[www.fotoinsight.co.uk](http://www.fotoinsight.co.uk) £9.99

Here's a great way to get in the mood for Christmas – with a personalised advent calendar. The process of uploading your own photo to the 235x178mm landscape-format template on the website is simple, and the chocolates are decent, too!

**SDHC PLUS CLASS 10 MEMORY CARD**[www.samsung.com/memorycard](http://www.samsung.com/memorycard)

£19.99 for 8GB version

Samsung has recently added a Class 10 option to its SDHC Plus memory card range, indicated by its dark metallic finish. These cards come in 8GB, 16GB and 32GB versions, and offer up to a 24MB/s read and 21MB/s write speeds, which should satisfy the most demanding photographer. Like many memory cards they are shockproof, waterproof and magnet proof, but here a ten-year warranty is offered with purchase. This is a reasonably priced option, although no case is supplied.

**COMPLETE PINHOLE PHOTOGRAPHY STARTER KIT**[www.firstcall-photographic.co.uk](http://www.firstcall-photographic.co.uk) £19.99

This is a great place to start for the first-time pinhole photographer. In the kit is a wooden pinhole camera, developer and fixer chemicals, photo paper, safelight, trays, gloves, tweezers and pin. To get going, the 24-page booklet outlines the history of the art and provides full instructions on how to achieve your prints.

## JETMASTER DISPLAY SYSTEM

[www.fineartfoto.co.uk](http://www.fineartfoto.co.uk) from £11.96

Jetmaster's display system consists of a canvas and pre-cut, laminated, corrugated-cardboard base. Although the company offers free printing through its own website for canvas templates ([www.jetmaster-systems.com](http://www.jetmaster-systems.com)), any inkjet printer that accepts canvas will work. Attaching the canvas to the self-adhesive cardboard base takes a few minutes, and the final product does not sag or leave bubbles. Plus, it is lightweight enough to be hung on a wall with a single tack. Prices start at £11.96 for a pack of 3x A4-sized displays and five canvas sheets, which is less than £4 per canvas print.



## PERMAJET PAPER TEST PACKS

[www.permajet.com](http://www.permajet.com) £11.95

Not sure which paper best suits your prints? Well, a test pack is an ideal way to try several papers. PermaJet offers four different A4 paper test packs, grouped by type of paper. Digital Photo (1) has five sheets each of Gloss, Oyster, Ultra Pearl, Matt Plus and Matt Proofing, while Textured Fine Art (4) includes three sheets each of Artist, Museum, Parchment and Papyrus. Also available is FB Baryta (2) and Smooth Fine Art (3).

## PRE-SCORED DIGITAL FINE-ART CARDS

[www.on-linepaper.co.uk](http://www.on-linepaper.co.uk)

From £13.20

Making your own cards is a great way of sharing your work and also saving a bit of money from buying regular cards. On-linepaper has a good range of pre-scored Imajet fine-art inkjet media, with photo inkjet coating on the outside and coating on the inside that accepts both printing and pen. Prices start at £13.20 for 50x A5 cards or 25x A4 cards in Satin Matt 230gsm, while other paper types like Fourdrinier (Baryta) 315gsm are a little more expensive (£32.40). Folded A4 cards fit the C5 envelope (£6 for 50) and A5 cards the C6 envelopes (£4.20 for 50).

## UNIPAL II UNIVERSAL CHARGER

[www.hahnel.ie](http://www.hahnel.ie)

£24.99

**IMPRESSION PHOTO FRAMES**

www.clear2c.co.uk from £31.34 (7x5in)

Luminati has five ranges of photo frames, and we particularly like its Clear2C Impression range. While the frames command up to £178.60 for the largest size, the range starts at £31.34. Each frame has a clear acrylic panel for durability and easy viewing, while the back panels that hold the prints in place are magnetic. This means that not only is it a simple and speedy process to insert a print, but the quality of the frame also remains intact over numerous print changeovers. The frames are a high-quality, 9mm-thick acrylic, available in either black or white.



Most of us own several battery-operated products, so a device that has the capacity to charge them all is particularly handy. The UniPal has slots for AA, AAA, Ni-MH batteries, and the UniPal II featured here is a new and compact version of the universal charger. It is ideal for the travelling photographer, with the pins adjusted by levers rather than wheels. The original UniPal (around £37) was the first and only charger of its kind to feature control wheels for fine adjustment to the pin connectors for Li-Ion batteries, the type that the majority of cameras use. It is also compatible with devices that have a USB port.

**WESTCOTT MICRO APOLLO**

www.johnsons-photopia.co.uk £25

The Micro Apollo softens harsh light emitted from a hotshoe flash unit. It is made of a non-rigid material with silver interior for maximum light output, a white front panel and black sides. Inside, a metal frame can be adjusted to fit any flashgun, fastened securely and speedily by Velcro tabs. Furthermore, the frame can easily be used to hold gels, making the device a great option for a variety of flashlight modifications. The item flat packs, taking up virtually no space in a kit bag.

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For a limited time only, the best photography magazine is available for £18.99 for three months using the details above and quoting 'ASS1'. For any subscriptions to AP received before 8 December, there is a free gift card, too.

**GARY FONG GEARGUARD**

www.bbjimports.com

Lock and cable £15.54

Body lock £20.34 Lens lock £29.40

Here's a simple-to-use system designed to safeguard camera equipment against theft. The lens lock and body lock work by aligning a security plate over the lens mount lock (lens) or tripod bush plate (camera). Any cable with a thickness less than 5mm (body lock) or 10mm (lens lock) is then fed through the eyelet and attached to a fixed object with a lock. There is a dedicated lock and cable from the company, which is long enough to hold at least three Gear Guards.

**CAPTURE CAMERA CLIP SYSTEM**

www.peakdesignltd.com £49.95

Peak Design's Capture camera clip system is an excellent alternative to using a camera strap. It clamps to a belt by simply unscrewing, positioning and then tightening the clamping screws. The unit features an Arca Swiss-compatible plate

to attach to the tripod bush of a camera. Access via the quick release is speedy and secure thanks to an additional security screw. Another benefit is that when a camera is clipped to a belt, changing a lens without holding it is possible.

### I'M A PHOTOGRAPHER NOT A TERRORIST!

[www.photographernotaterrorist.org](http://www.photographernotaterrorist.org)

T-shirts £15.99 Mug £15.99

Badges £4.99

AP has long been at the forefront of the photographers' rights campaign, and we like the fact that we're not the only ones concerned with protecting our freedom to use a camera in public. The I'm A Photographer Not A Terrorist campaign offers a good range of clothing and other items with its slogan printed in bold. The T-shirt is made from 100% cotton, with double-stitched seams for durability.



### LEICA/ROLLEIFLEX T-SHIRTS

[www.weadmire.net](http://www.weadmire.net) £40

Each of the T-shirts featured here is 'drawn' by professional illustrator Yukio Miyamoto. He is widely regarded as the world's most accomplished user of Adobe Illustrator, which is used to create the Leica, Hasselblad and Rolleiflex artwork on these T-shirts. Recently, the Hasselblad drawings have been on display in the Saatchi Gallery in London. Each drawing shows an extraordinary attention to detail and hyper-real 3D visual quality, while some of the T-shirts also feature original line drawings of the final image. All T-shirts are available in several colours, are well made and can be personalised with a name or a thumbnail image at no extra charge. Visit the website for more details.



### ETRE FIVEPOINT GLOVES

[www.fivepointgloves.com](http://www.fivepointgloves.com) £40

Fivepoint gloves are from the same company that produces Touchy gloves, which have a missing thumb and index fingertip for use with touchscreen devices. Fivepoint gloves build on this design to include fingertips made from special conductive material that can be used to operate touchscreens, which means that all the fingertips are present and your hands stay warm. The stylish gloves are available in blue, green or black.

### 360 PANORAMA

[www.occipital.com](http://www.occipital.com) £0.69

Capturing panoramas with this app is straightforward and the results are great. Simply press the record button, pan the camera to the right spot within the 3D space and the next frame is recorded once the camera is positioned. Each capture is GPS-tagged and the app offers direct connectivity with social network sites for uploading images, or they can be added to the camera roll. 360 Panorama requires iPhone 3GS or later, iPod Touch (4th generation) or iPad 2.

### EVERYDAY

[www.everyday-app.com](http://www.everyday-app.com) £1.49

Everyday app is, as its name suggests, a tool to encourage you to take a picture every day, and it's portrait format is great for taking self-portraits or pictures of your loved ones. It is possible to set one or several reminders each day to take a picture, which is then achieved by lining up your face to an on-screen grid. A neat feature is that all images can be viewed through a time-lapse video. For self-portraits, the iPhone 4 or later is best as there is a camera on the screen side of the phone to compose.

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# Camera bags

How do you find a camera bag that best suits your photographic needs? **Tim Coleman** explains all this, and how to set up your chosen bag for comfort and ease of use

**GIVEN** the vast range of camera kit available, it's no surprise that there is a plethora of bags on the market, too. Of all the camera accessories we receive for testing at the AP office, bags are the most common. And just like camera kit, they come in all shapes and sizes, which means that choosing the most suitable one for your requirements is far from straightforward.

Whether you own just one compact camera or several DSLRs and lenses, you'll need a good-quality camera bag, and the measure of such a bag is that it offers adequate protection for your gear, can be carried comfortably and, ideally, allows kit to be accessed quickly and easily.

A key consideration is how, and for what

purpose, you intend to use the bag. One bag is unlikely to serve well for all situations, but if that is all your budget will stretch to you should make your purchase on the basis of your most pressing need. However, the more kit you own, the more travelling you do and the longer you spend lugging kit around, the more bags you will need.

In this guide, I will detail the types of bags available along with their intended use. For each category we have made specific recommendations. All bags in this guide have gone through AP's rigorous testing regime, which means they come with our stamp of approval. Second, we will examine key features to look for in a bag, and how to set it up for optimum comfort and practicality.

## MESSENGER

A messenger bag is widely used by photojournalists because of its quick access and flexibility. As messenger bags have one shoulder strap, they are comfortable for short periods only and not suited to several heavy items of kit.

The messenger is a great option for a day bag, and if you remove the padded dividers it can easily hold a laptop and papers as well. Quick access to kit is possible by lifting the flap, or on Vanguard's Up-Rise 38 an upper zip means the flap can be bypassed for even quicker access. These bags are often more stylish than other types, and are easier to disguise.

A typical messenger-style bag stores a DSLR with two or three lenses and flash, plus a laptop, although there are smaller and larger versions.

## AP recommends...

**BILLINGHAM FSTOP F2.8** £175  
[www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk)  
 Tel: 01782 753 300

**VANGUARD HERALDER 38** £149.99  
[www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)  
 Tel: 01782 753 304

**VANGUARD UP-RISE 38** £75  
[www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)  
 Tel: 01782 753 304

**DOMKE F-832 COURIER BAG** £136.49  
[www.domke-bags.co.uk](http://www.domke-bags.co.uk)  
 Tel: 0207 735 1900

**LOWEPRO PASSPORT SLING** £39.99  
[www.lowe-pro.com](http://www.lowe-pro.com)  
 Tel: 01902 864 646

**TAMRAC EVOLUTION MESSENGER 4** £80  
[www.tamrac.co.uk](http://www.tamrac.co.uk)  
 Tel: 01628 674 411

## HARD CASE/WHEELED

When camera kit is large, bulky and expensive, it will need the utmost protection and a hard, possibly wheeled, case is a good option. Many come with a foam insert designed to be cut to shape for specific kit. Hard cases are good for long-distance journeys, including air travel, although they are weighty. The better models are waterproof, crushproof and shockproof.

## AP recommends...

**VANGUARD SUPREME 46** £139.99  
 and £49.99 for 'divider bag 46'  
[www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

Tel: 01782 753 304

**PELI CASE 1510** around £250 with foam  
 or £300 with dividers  
[www.peliproducts.co.uk](http://www.peliproducts.co.uk)  
 Tel: 01457 869 999

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## SMALL BAG

As cameras get smaller and smaller, so do the bags that house them. There are many bags that are suitable for storing a compact camera or a compact system camera. While some bags have only enough room to store the camera, others offer useful compartments to hold items such as memory cards, spare batteries and a battery charger.

### AP recommends...

#### HAMA SAMSONITE VARADERO 110 £49.99

[www.hama.co.uk](http://www.hama.co.uk)

Tel: 0845 230 4262

#### GOLLA M CAMERA BAG G1012 £35

[www.golla.com](http://www.golla.com)



## BACKPACK

The most common type of camera bag is the two-shoulder-strap backpack. Depending on the size of the bag, you can store a large number of items, and backpacks come in various forms. These include models that are dedicated to holding camera kit, and those that are ideal as a weekend bag, comprising one compartment for camera kit and another compartment for personal items, such as a rain jacket or some lunch.

Backpacks are typically less obvious as a camera bag, which can make them less of a target for thieves.

### AP recommends...

#### KATA PRO-LIGHT BUG-203 PL £219

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Tel: 01293 583 300

#### KATA BUMBLEBEE UL-222 £259

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Tel: 01293 583 300

#### VANGUARD SKYBOURNE 51 £149.95

[www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

Tel: 01782 753 304

#### TAMRAC EVOLUTION 8 £99

[www.tamrac.co.uk](http://www.tamrac.co.uk)

Tel: 01628 674 411

## SLING

The sling is a single-strap bag, but unlike the messenger bag it is carried on the back and then swung around to the front to access kit, usually via a side pocket. This is great for quick access, and because the strap is worn tight across the chest it is a little more comfortable than a messenger bag. While most sling bags are designed purely for camera kit, they may offer a second compartment for accessories, although this is unlikely to be large enough to store a laptop. This type of bag is less comfortable than a two-strap backpack and usually stores less kit. More recently, we have started to see some backpacks double-up as slings (the Vanguard Adaptor 46, for example) by unclipping one of the straps and shifting it to the other side of the bag.

### AP recommends...

#### LOWEPRO CLASSIFIED SLING 180 AW £114

[www.lowe-pro.com](http://www.lowe-pro.com)

Tel: 01902 864 646

#### MANFROTTO AGILE V £79.95

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Tel: 01293 583 300

#### VANGUARD ADAPTOR 46 £71.99

[www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

Tel: 01782 753 304

## HOLSTER

When one DSLR and lens is all that is required, then a holster is a good option. There are different versions available depending on the size of camera and lens combination.

### AP recommends...

#### KATA LIGHTRI-312 DL £59.95

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Tel: 01293 583 300

#### VANGUARD OUTLAWZ 172 £60

[www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

Tel: 01782 753 304

# Choosing a bag

The style of a bag is just one of the things to consider when looking for a product that best suits your needs. You should also consider the number of features on offer, which varies depending on the quality and price of the bag, as well as its intended use. Here are some key considerations...

## HANDLING

Access and security are key selling points for any bag. However, some that are built to be very secure may be compromised in their handling. For instance, a bag designed to deter people with sticky fingers may also do a great job of keeping you out just when you need to get to your kit quickly. The best bags, therefore, are those that allow both speedy access and peace of mind.

Side pockets work well with a backpack, as the bag can be swung around to the front of your body and accessed quickly without needing to remove it and place it on the ground. Before you venture out into the field, practise the action of removing the camera from the bag as quickly as possible so you can be ready at a moment's notice when that all-important shot materialises.

The bag's intended use should also be considered, as this will define the most important features to look out for. A tripod user will appreciate a dedicated holder. A tripod that is central in the bag does not throw the weight to one side, although this places it further away from the body and, if the balance is not right, can tug the bag away. A trekking photographer may appreciate quick access to a water bottle, and a popular method of holding one is a stretchable neoprene exterior pocket.

Of course, the weight of the bag and the level of exterior padding on the straps and back affect the comfort levels for heavier kit and longer days out. If the bag is heavy or too big before it is even loaded with kit, then your photographic jaunt will be far less enjoyable. Bags with a longer back typically have a hip belt, which helps to distribute the weight away from the shoulders.

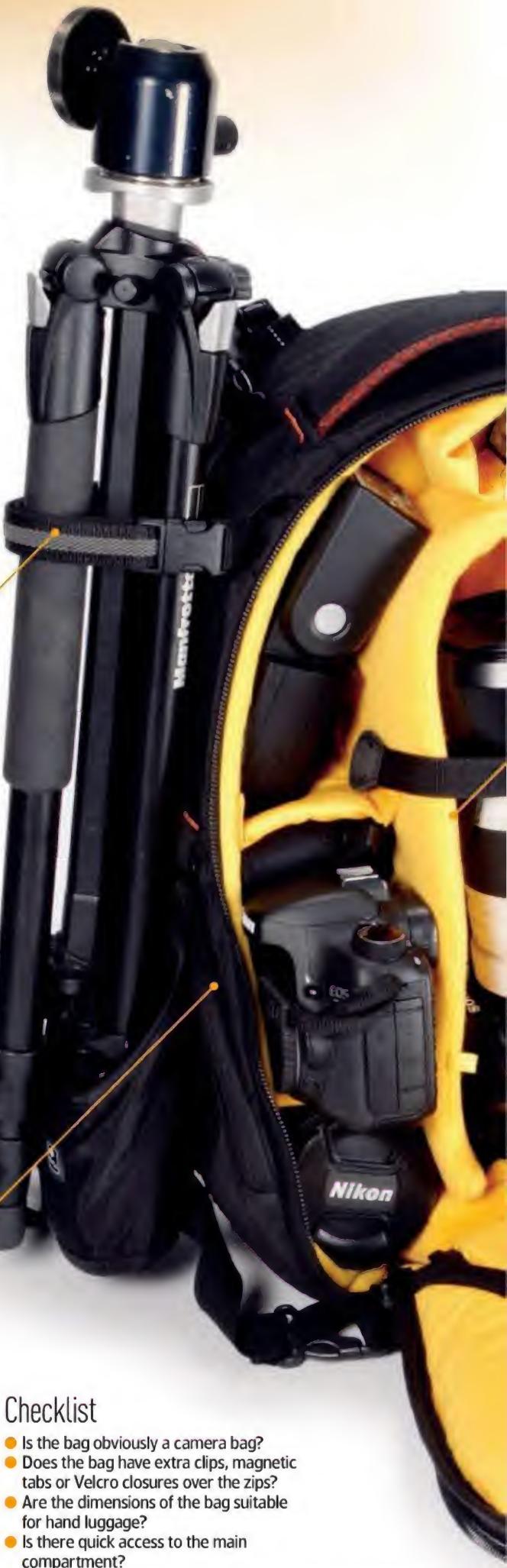
Anyone who has lugged a bag in the heat will know how uncomfortable it can be, and we have started to see mesh exteriors incorporated into backpacks to eliminate a sweaty back. Also, non-slip material on the shoulder straps helps prevent the bag sliding around.

## Checklist

- Are there quick-access side pockets?
- Is a tripod holder included?
- Are there extra holders for drinks bottles?
- Is there padding on the back of the bag and shoulder strap?
- Is there a hip belt to spread the weight away from the shoulders?
- Does the bag have a breathable mesh back?
- Is the bag comfortable when full?
- Does the bag have non-slip straps?
- How much does the bag weigh?

## SECURITY

A costly load not only requires protection, but also security. Most camera bags are quite obviously bags containing cameras, and as such can be a target for thieves, so look out for a bag that doesn't scream 'camera inside!' Failing that, there are several ways to make your gear secure. A combination of zip and Velcro fastenings, tabs, clips or flaps over the zip, and also the zip for the main access flush against the user's back, are all ways to make things difficult for thieves. Also, when travelling by plane, check that the dimensions of the bag are small enough so it can be stored as hand luggage.



## Checklist

- Is the bag obviously a camera bag?
- Does the bag have extra clips, magnetic tabs or Velcro closures over the zips?
- Are the dimensions of the bag suitable for hand luggage?
- Is there quick access to the main compartment?

## INSIDE

It is important to think about the amount of kit you own and just how much of this will be in a bag at any one time.

There may be more than one panel to access the main compartment, but just as important are the customisable Velcro sections that allow the most important items to be placed within easy reach.

A bright interior does more than add a little colour as it also serves a practical purpose – most camera kit is black, so it will stand out against a bright interior and be easily detectable.

The distribution of kit, when items are removed during a shoot, can have an effect on how comfortable the bag is to carry, and placing all the heavy gear on one side will unbalance it. Furthermore, if there is

not enough space for each lens and camera body to have its own section, place padding between them. Two hard items together, or a heavy and fragile item such as a camera and a filter, can result in damage during transit.

Avoid packing any liquids in the main compartment. If this is unavoidable, use a sealed ziplock bag to avoid any spillages coming into contact with camera kit.

## Checklist

- Does the bag have customisable internal dividers?
- Are there compartments for batteries, memory cards or accessories?
- Does the bag have a bright internal compartment?
- Will the bag hold a laptop?
- Is there a compartment for everyday items, such as lunch/raincoat?

## PROTECTION

One of the main benefits of a camera bag over a regular bag is the level of protection it offers camera kit. A camera bag has, as standard, interior padding and customisable dividers in which to place your camera body and lenses. Bags with a rigid structure offer a greater level of protection against extreme impact, which in the case of certain backpacks comes in the form of a removable spine.

The material of the bag should be durable, able to deter rain (or at least include a rain cover) and offer a hard underside to rest on the ground. Chances are, if all these boxes are ticked, the bag will weigh considerably more than a simpler bag, so consider protection versus weight. That said, a bag such as Kata's top-of-the-line – and pricey – Bumblebee-UL-222 provides a high level of protection and is very lightweight, in this case thanks to the ripstop material, which is the same as that used for parachutes.

## Checklist

- Is the bag well padded on the inside?
- Is the bag made of durable material?
- Is a rain cover included?
- Are there sealed zips to keep out the rain?
- Does the bag have a rigid structure?

## TOP TIPS

- 1 Think about the shoot and the kit you need, and select the right type of bag for the day, leaving as little space as possible inside
- 2 If the trip is a long one, only pack what you need to make it as light as possible
- 3 Make sure the straps are tight enough and ideally use a hip belt, so the weight of the bag is distributed evenly between shoulders, back and hips
- 4 Line up the internal dividers to match your kit for a snug fit so that it does not rattle around in the bag
- 5 Place the most used kit within easy reach inside the bag
- 6 Make sure all zips are closed every time after the bag is accessed
- 7 Practise removing kit from the bag with speed, to improve your ready-to-capture time

## ALTERNATIVES

### Modular systems

LowePro Street & Field starting at around £95 for vest, £40 for belt and from £15 for pouches ([www.lowepro.com](http://www.lowepro.com) or call 01902 864 646)

Think Tank Speed Freak modular set from £95 for belt pack and £15 for pouches ([www.thinktankphoto.com](http://www.thinktankphoto.com))

### Straps

Black Rapid RS-7 £48 ([www.blackrapid.com](http://www.blackrapid.com))  
Newpro Op/Tech utility strap, sling version, £30.62 ([www.newprouk.co.uk](http://www.newprouk.co.uk))

### Belt clip

Peak Design Capture Camera clip system £49.95 ([www.peakdesignltd.com](http://www.peakdesignltd.com))

**Internal divider** (can be bought separately and used in a regular bag or for storage)

The ONA Any Bag Camera Bag Insert \$59/around £37 ([www.photojojo.com](http://www.photojojo.com))

### Soft neoprene case

Zing camera case from £24.99 ([www.amazon.co.uk](http://www.amazon.co.uk))

### Rain sleeve

Op/Tech rain sleeve £5.72 original, £7.81 flash ([www.newprouk.co.uk](http://www.newprouk.co.uk))

# Ask AP

Let the AP team answer your photographic queries

## PAPER CHOICE

**Q** As photographers we are encouraged to make prints of our images, but after buying an A3 printer I am confused as to which paper to use. How much money should I spend? Should I use fine-art paper or a cheaper option? Also, when I had a print framed, the framer told me that glossy prints can stick to the glass. Is this correct? **Paul Dack**

**A** Paper choice is a key element in inkjet printing, and different applications require different media. I'm not a fan of high-gloss paper as it tends to reflect room lights. That said, it shouldn't be touching the glass in a picture frame anyway, so I suggest your framer needs to look at how much space he is allowing between the glass and the picture.

Many photographers I know who produce their own printed work stick to certain papers they like because they know how they handle. That said, it's quite common to have a different medium for different applications.

For example, I use a thick semi-gloss paper for prints that will be framed. PermaJet Fibre Base Royal is fantastic, as is Hahnemühle Photo Rag and the Ilford Galerie range of media. I tend to use something more lightweight for images that will be in my portfolio so the pages turn easier. In this case, PermaJet Oyster 271 is a nice semi-gloss paper.

There are many independent manufacturers of inkjet paper, so don't just stick to those made by your printer manufacturer. In terms of cost, you tend to get what you pay for. Some of the better fine-art papers can cost quite a bit, so you might not want to use these for contact sheets and proofs. For these, you could add a low-cost photo paper to your collection. I use Kodak's Premium



Photo Paper for my proofs and contact sheets, which you can buy in many supermarkets.

Finding the media you like can be a daunting task, but sample packs are available from most independent manufacturers so you can try before you buy. **Ian Farrell**

## IN SEARCH OF AN ADAPTER

**Q** I have been trying to obtain an adapter that will enable me to insert an xD-Picture Card card into my Canon Pixma printer. I believe an adapter is available that plugs into the printer's CF card slot (in fact, this is mentioned in the Pixma's instruction manual), but I can't find one anywhere. I know I can connect the camera directly to the printer with a USB cable, but

this drains the camera's battery really quickly.

I'm quite happy with my camera, which is a 3.2-million-pixel Olympus Camedia, and don't really want to change it just to use a different type of memory card. Do you know where I can find such an adapter? **CR Bout**

**A** You're right that such adapters are hard to find. I can only find them on internet retailers like Amazon

(priced around £10), but by the nature of your enquiry – and your hand-written letter – I'm guessing that you don't have a computer. If you have a friend who could order something for you online, ask them to search for a 'Smart Media to xD Adaptor', or go to the link <http://amzn.to/sAtNIG>. Alternatively, you can get online at your local library and order the product there. The staff will give you a hand if you get into trouble. **Ian Farrell**

## MAXIMUM PRINT SIZE

**Q** What's the largest print size I can print pictures taken on an iPhone 3GS? I love using the Hipstamatic app and have some nice images that I'd like to print for the wall, but the files are only 1536x1536 pixels. **Kay Butler**

**A** At the dimensions you describe, the images will print at 13x13cm at a resolution of 300ppi. If you drop this to 200ppi, which is still perfectly fine, you'll get a print that is just over 19.5x19.5cm. This is a compact size, to say the least. For print sizes larger than this you'll need to make the files bigger by interpolating them – a process where software inserts new pixels into the image by looking at neighbouring pixels and making an estimated guess at what the new ones should look like. Unsurprisingly, this process has its limits, but the interpolation features in Adobe Photoshop (Image>Image Size...) should be able to take you up to a 15x15cm picture that will look fine in a frame on the wall. **Ian Farrell**

## CHINA CRISIS

**Q** I am planning to trek the Great Wall of China to raise money for charity, but do not know what equipment to take. As I will be limited on space and weight, I am thinking of taking a good-quality compact instead of my Canon EOS 50D with 18-200mm superzoom and standard 50mm lenses. What equipment do you suggest I take? I want to make sure that I take the most suitable camera as I doubt if I will ever get the chance to visit China again. **Mike Smedley**

# f/AQ

## Can you shoot digital without a computer?

It might sound like a strange thing to ask, but we get plenty of letters from photographers who use their digital cameras in much the same way as their film cameras, without editing pictures and showing them on screen. It's perfectly possible to produce great pictures in this way too – after all, if you can shoot a good picture straight from the camera using film, why not do it with a digital camera?

# FROM THE AP FORUM

## Film lenses on a digital camera

**Billylytton** asks I have been shooting for some time, so am not inexperienced in the field of photography, but while looking for a new camera a question recently arose. As I have a Canon film SLR, can I use the lenses for my film camera on a DSLR? Could I take the lenses for a Canon EOS 500 film camera and put them on, for example, a Canon EOS 500D?

**Beejaybee** replies That's no problem. However, don't forget that the effective focal

length will be increased by approximately 60% because the sensor is smaller than the 35mm film frame, but any Canon EOS lens should fit an EOS 500D and work without any problems. Some third-party lenses may need re-chipping, though.

**Nimbus** replies If the lenses are produced by Canon there should be no problems, but there are problems with older Sigma lenses. At one time these could be re-chipped, but this may not be possible now. In many cases it would not be a viable economical proposition. Most other independent lenses do not suffer from this problem, though.

**PeteRob** replies I agree with what the others have said, but beware that for Canon DSLRs with smaller than full-frame sensors there is a new lens mount, the EF-S. The EF-S lenses will not fit your film EOS – only EF lenses will, so if you buy a 500D and it comes complete with a kit lens, that lens will not fit your film camera.

If ever there were a case for buying a compact system camera (CSC), then this is it. CSCs typically have a large sensor, like a DSLR, but with no reflex mirror, which saves space and makes them easily transportable. They also accept interchangeable lenses that are much smaller than those designed for DSLRs. Importantly, though, they maintain the image quality of a cropped-sensor DSLR (like your Canon EOS 500D), especially when light levels fall, and give you more control over depth of field.

**Ian Farrell**

examining (see Mat Gallagher's test of the NEX-7 in AP 19 November), as these models are packed with features that should help you capture some great memories from your trip. I'm sure your local camera shop would be delighted to show you what's on offer.

**Ian Farrell**



Producing a great image that doesn't need any editing requires some skill. You'll find yourself working in a more methodical way, not just 'machine-gunning' while thinking you can always tidy it up at home on your PC or Mac. You may take more advantage of optical filters for special effects, or get to know your camera's built-in editing functions. Many digital cameras can process raw files now and apply effects like toy camera and miniature landscape, as well as the more traditional black & white.

When it comes to viewing pictures, the computer-less digital photographer usually resorts to prints, making small 6x4in or 7x5in prints on the high street as one would with colour print film. Larger prints can be made in the same place or by inserting your memory card into a desktop inkjet printer. With the variety of media on the market

today, you'll be spoilt for choice when it comes to selecting a finish.

The main challenge when shooting digital images without a computer is backing up your pictures. Buying a new memory card when the old one is full is an expensive proposition. Again, the high street mini lab can be useful here, making you a back-up DVD of your images that you can usually play in your home DVD player. Alternatively, if a friend or family member has a computer, they can create a similar disc, or even put pictures on a large external hard drive that you can print from later. Some more recent TVs have the facility to play back from hard disks and memory sticks through a USB port. If yours doesn't, you can buy a gadget that lets you do this, such as Western Digital's HD Media Player.

**Ian Farrell**

# In next week's AP

On sale Tuesday 29 November

## STEVE MCCURRY

**Steve McCurry** talks to AP about his work with Lavazza documenting the lives of coffee growers around the world

### DOCUMENTARY



### ON TEST



## SAMSUNG NX200

**Mat Gallagher** tests Samsung's slim-bodied NX200 compact system camera with 20.3-million-pixel APS-C-sized sensor

### ON TEST

## CANON POWERSHOT S100

Canon's latest slim-line premium compact camera offers a fast f/2 lens, 5x optical zoom and a host of features.

**Richard Sibley** tries it out



### STREET PHOTOGRAPHY

## STRANGE WORLD

**Jo Paul Wallace**, joint winner of the Street Photography Now project, recalls the challenges of taking an image every week for a year

### ON TEST

## POLAROID Z340

Polaroid's 14-million-pixel instant digital camera incorporates an LCD screen to compose images.

**Mat Gallagher** puts the Z340 to the test

## STAR STUDENT

### Jeremy Griffiths

#### ENROLLED ON:

Landscape bite-sized module (completed)

#### OCCUPATION:

Quantity surveyor

#### AGE: 63

#### EQUIPMENT:

Nikon D300 and Nikon 3100 with Nikon 18-55mm f/3.5-5.6 and Nikon 18-135mm f/3.5-5.6 lenses, plus a Canon PowerShot G11 that is used mainly for work.



What are you hoping to achieve with your photography?

I want to capture that perfect shot! Now and again I take an image that stands out above the rest and I would like to increase the chances of this happening.

Where is the most enjoyable location to take photographs?

I love taking photographs in the countryside around my home in Cumbria's Eden Valley or in the Scottish Highlands, as the scenery just demands to be photographed. Contrary to perceived wisdom, I take nearly all my images during the day as opposed to dawn or dusk. I did get up early one morning, but it was raining and haven't tried it since!

Why did you decide to enrol on the SPI course and how have you enjoyed it so far? The idea of a bite-sized course appealed



to me, as did the cost. The notes that came with the course and the extensive feedback from the assessment were worth every penny.

THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.

## Student introduction

#### When did you first become interested in photography?

I became interested in photography when I started grammar school in 1959 and joined the school's camera club. I was using a Kodak Box Brownie and the school had a fully equipped darkroom, so I also got involved in developing and processing.

#### What do you enjoy most about photography?

I enjoy the challenge of capturing the perfect picture at the time the shutter is pressed. Although I admire those who can work artistic miracles using Photoshop, I only use this image-editing software for a bit of tweaking, which is usually the sky.



**Nikon**

At the heart of the image

## Summing up

**WE SAY:** The first thing that struck us about Jeremy's photographs was the light – a good sign that he has a clear idea of what to prioritise in a view. Jeremy has a clear passion for landscape photography and really pitches that within his photographs. His images have a clear sense of continuity – one could imagine his series of landscape images going on and on.

To enrol or for more information visit [www.amateurphotographer.co.uk/spi](http://www.amateurphotographer.co.uk/spi)

Or send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU or call 0203 148 4326

Yes, I would like to enrol on the Foundation in Digital Photography  
 Yes, I would like to enrol on the Diploma in Digital Photography  
 Please send me more details about the courses

Mr/Mrs/Ms ..... Forename.....

Surname.....

Address.....

Postcode.....

Daytime tel number.....

Email.....

**Course fees only £299**

If you would like to receive the SPI student e-newsletter, please tick here

#### HOW TO PAY: (UK RATES)

Overseas fees available on request  
 BY CHEQUE OR POSTAL ORDER:  
 Made payable to IPC Media for:  £299

BY CREDIT CARD:  Please debit £299

Mastercard  Visa

Card number.....

Issue number.....

Start date..... Expiry date.....

Three-digit security number.....

Signature (I am over 18)

#### BY DIRECT DEBIT:

Please note, if you are paying by Direct Debit the full cost of the course will be £315

Yes, please send me a bank instruction form to deduct three monthly debits of £105 from my account

Signature (I am over 18)

If you would like to receive emails from the SPI containing news, special offers and product and service information and take part in research, please tick here

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**SPI**  
PHOTOGRAPHIC  
IMAGING



# Buying advice

There are many ways to buy camera equipment, but how do you make sure you are getting the best deal and that the products are genuine? **Richard Sibley** investigates

**PHOTOGRAPHY** is an expensive hobby, so it is natural to shop around to get the best deal. There are a few ways you can get the equipment you want for a fair price, but you have to be aware that if a deal is extremely good then it's probably too good to be true, particularly when buying online.

## BEST PRICE IN-STORE

The best place to buy any photographic equipment is still a photographic retailer. Staff in the shop should be able to provide you with appropriate help and advice, plus you can carefully examine the product and perhaps even try it out. Also, should something go wrong, you can return and talk to someone face to face about the problem.

Buying online does have its advantages, though. For instance, because online stores don't have the same overheads as bricks-and-mortar retailers, such as the cost of rent and staff, their prices are often more competitive. However, many retail stores will price-match their internet competitors, so if you have seen an item that is cheaper online but you wish to buy it in-store, there is no harm in asking if they will match the other price. You may well get a positive response, but if not the store might offer a small item such as a memory card, cleaning kit or a case for free, or at a highly reduced price to help make up the difference. And remember, if an item costs just a little more in a store, then buying on the high street does give you that extra reassurance.

## BUYING ONLINE

Buying online is usually cheaper, and it is easy to compare the prices at hundreds of

high-street and online retailers. However, you should exercise more caution when internet shopping because, while most retailers are genuine and legitimate, there are some unscrupulous ones (see below). So, stick with a recognised retailer, such as the many that advertise in AP. Photographic chains and independent stores also often have an online presence, giving you the best of both worlds.

Although flexing your credit card is not generally encouraged, there is an advantage to doing so in that you are better protected should you not receive your goods as described, fall for a scam, end up with faulty but non-returnable goods or if the company you are buying from ceases trading. If anything like this happens you can apply to the credit card provider to cancel or refund the transaction.

## ONLINE SCAMS

If a product is significantly cheaper at one online store compared to others, then alarm bells should start ringing. Of course, online prices may differ substantially – one site might be selling an item for £400, while another might list it at £380 – but if a site is offering something for only, say, £250, then approach with caution. A listed price this much lower is likely to be a device to help the store show up as being cheap in online searches and thereby pull in customers. The sting in the tale comes when the difference is made up with an inflated cost of postage and packing that's far more expensive than the normal cost. So, always double-check how much the postage is on an item before typing in any payment details.

Another common practice is to sell what

are known as 'grey imports'. These are products that have not been produced for the UK market and which are often sold without any duty having been paid on them, which is why they are so cheap. Many of the companies selling these goods may have UK contact details but are actually based overseas, often in the Far East, with prices sometimes hundreds of pounds cheaper than the UK street price.

However, the blow here is the import duty, which you are required to pay by customs, and this will often make it cost more than its UK price. On top of that there is the issue of what happens should something go wrong or be amiss. Sending the item back is pretty much out of the question, so most people will try to get it repaired under warranty. While manufacturers will offer a UK or European warranty and a few even offer a worldwide warranty, if your kit has been bought from an overseas supplier, the maker will ask for proof that import duty has been paid and will charge for items that haven't been officially imported.

To avoid falling into this trap, it is best to find out where a company is based. You can do this by checking the 'About' or 'Contact' information on a company's website. Be wary of those that don't have a UK phone number or are simply a PO Box address. Some will have a UK address, but also the address of a parent company in the Far East from which items are shipped.

A quick internet search of the company name should quickly indicate whether they are disreputable. And the age-old advice that if something seems to good to be true, it probably is, is as valid here as ever.

Even less scrupulous companies have been known to sell just a camera without its battery, charger, strap – sometimes even without a box. These are then added as expensive optional extras, taking the price up to full retail value. This is a practice that has occurred in the USA, and while we have yet to hear of it in the UK, once again it is worth searching for any feedback or information online about a company that has an outstanding deal on its equipment. **AP**

## TOP TIPS

- 1 If the price is very cheap, check the address and contact details of the retailer
- 2 Search for any complaints online
- 3 Check the price of purchase
- 4 When buying online, use a credit card for large items
- 5 Always purchase from a reputable retailer, such as those that advertise in AP

# Compact cameras

In an ideal world we would carry a camera with us at all times, but sometimes it isn't practical to carry a bulky DSLR. In these situations a compact camera is ideal. **Mat Gallagher** looks at the merits of four affordable compacts, four luxury models – and four cameras with something a little different

## AFFORDABLE MODELS

**DIGITAL** compact cameras can be picked up for a little as £50, but for something that is capable of delivering an acceptable image quality and a decent amount of creative control you will need to pay a bit more. For less than £200 there are a number of good models to choose from, and although many are of the point-and-shoot type, with some careful selection you can find a compact with advanced features. The four cameras here all fit the criteria both in terms of features and budget, with the prices listed being average street prices.



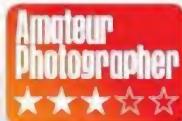
### SAMSUNG WB700 £165

**LAUNCHED** in January, the Samsung WB700 has since been superseded by the WB750. The WB700 features a 14-million-pixel sensor and an 18x optical zoom (24–423mm equivalent), with an f/3.2–5.8 aperture. The top dial has a full assortment

of manual and priority exposure modes, along with smart auto, scene and movie options. The WB700's aperture range isn't huge, with a maximum of f/7.3–7.6 in  $\frac{1}{2}$ EV steps, but it does allow some control and the shutter provides a decent 16–1/2000sec range. The rear LCD is 3in, but only QVGA (230,000-dot) resolution. The optical zoom is steady and quiet, but offers a widely stepped process that makes precise framing tricky at mid-focal lengths. Focusing is fast at wider focal lengths, but struggles beyond 13x zoom. ISO ranges from 80–3200 plus auto. Images are detailed and punchy, although at 100% some noise can be seen even at ISO 80 or 100. By ISO 800 luminance noise is more prominent, and quality is significantly degraded at ISO 1600 and 3200. This is a lot of camera for the price, and although not the best performer it would make a good travel compact.

## Datafile

	Canon PowerShot SX150	Fujifilm FinePix F500 EXR	Samsung WB700	Sony Cyber-shot DSC-WX7
Sensor	14-million-pixel sensor	16-million-pixel sensor	14-million-pixel sensor	16.2-million-pixel sensor
Lens	12x (28–336mm) lens	15x (24–380mm) lens	18x (24–423mm) lens	5x (25–125mm) lens
ISO	ISO 100–1600	ISO 100–3200 (12,800 low resolution)	ISO 80–3200	ISO 100–3200
LCD	3in LCD	3in LCD	3in LCD	2.8in LCD
Video	720p HD video	1080p HD video	720p HD video	1080i HD video



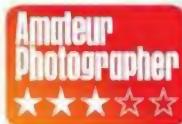


## CANON POWERSHOT SX150 £199

**CANON'S** latest addition to the PowerShot range is the SX150, an entry-level long zoom compact. Although its design and functionality may seem basic compared to the other compact cameras reviewed, it has all the essential features for creative shooting. The SX150 has a 14-million-pixel CCD sensor, a 12x (28-336mm equivalent) zoom lens with f/3.4-5.6 aperture and optical image stabilisation. The sensitivity is a simple ISO 100-1600, and there are no fancy fast shooting modes or 3D effects. There are, however, manual and priority exposure modes. The shutter speed range is 15-1/1600sec, while the aperture has a maximum of f/8 in 1/3EV steps. While the zoom allows fine steps between focal lengths, it can be slow and the zoom is noisy. A continuous AF option will attempt to adjust the focus before the shutter has been half-pressed, which should save on focusing time and, while not the quickest to focus, it copes well in low light.

Detail isn't bad considering the size of the lens on the SX150, although signs of noise reduction are present even at base ISO and there isn't a raw mode to fall back on. Noise is minimal, and while it shows in shadow areas at ISO 1600 and saturation seems to increase, the files are still usable.

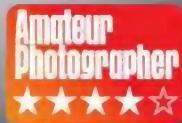
The Canon PowerShot SX150 feels quite large, but remains pocket sized despite the size of the lens. The 3in screen is a basic 230,000-dot resolution, but the buttons are clear and well spaced, making operation relatively easy. With only a rear control wheel, additional buttons must be used to switch between aperture, shutter and exposure compensation. This is a better beginner's model than an enthusiast photographer's compact, but it is still a nice camera all the same.



## FUJIFILM FINEPIX F500 EXR £185

**THE FINEPIX** F500 EXR features Fujifilm's latest 16-million-pixel EXR CMOS sensor, which allows the angled pixels to work differently depending on the scene. With the recent release of the F600 model that sports enhanced features, the F500 has fallen below the £200 mark. The F500 has a 15x optical zoom (24-380mm equivalent) and an f/3.5-5.3 aperture. The camera also features GPS geotagging, optical stabilisation, a 3in, 460,000-dot LCD and raw shooting. Exposure modes include a full assortment of manual and priority modes, scene modes and advanced modes that include the 360° panorama setting, auto and EXR. The EXR can be left in auto to detect the appropriate setting for the scene or set to high-resolution priority for single-pixel use, dynamic range priority using half the pixels for highlights and half for shadows, and high ISO low noise that uses the pixels in pairs to maintain quality. The aperture range is limited to three positions, but with a maximum of f/10-16 it gives quite a wide range. Operation is aided by the rotating wheel on the multi-direction button, while the zoom control is fast and allows fine adjustment. Image sensitivity ranges from ISO 100-12,800, although above ISO 3200 resolution is reduced. A fine speckled effect appears in images from ISO 400 and becomes obvious from ISO 1600. Colour noise also starts to appear from ISO 1600, although using the high ISO low noise EXR mode reduces the effects significantly.

At low ISO the camera delivers impressive detail. It feels solid and well made, and is fractionally smaller than the Samsung WB700. Overall, this is a good performer.



## SONY CYBER-SHOT DSC-WX7 £200

**IF YOU** are after a truly small compact camera, the Sony Cyber-shot DSC-WX7 could be the answer. With a depth of just 19.1mm it is pocket-sized, yet it features a 16.2-million-pixel Exmor R CMOS sensor and a Carl Zeiss 5x optical zoom lens (25-125mm equivalent) with an aperture of f/2.6-6.3. While this camera lacks manual features, there is a choice of intelligent auto, superior auto, program and scene modes instead. To provide a wide-aperture effect, there is a background defocus mode, plus there is Sony's intelligent sweep panorama mode for panoramas in either 2D or 3D, and 3D still shooting. Exposure compensation, ISO control (100-3200), white balance and metering can all be set, and there's a choice of spot, centre or multi AF points.

Image detail is good, but signs of noise

reduction are present even at ISO 100. Noise remains well controlled throughout the range and even at the highest ISO 3200 setting it is mainly visible in the shadow areas. The superior auto mode provides a multi-shot solution to reduce noise, which definitely improves image quality.

The camera feels solid and well made, although access to the menu and the power button requires a careful press or a well-placed fingernail.

Part of the beauty of the Sony Cyber-shot DSC-WX7 is that for almost all scenarios it can be set to the superior auto mode and left to do the work. For most situations this produces great results, but if you want more creativity it can be slightly frustrating.



# LUXURY MODELS

**THERE** are some compact camera models that have a level of style and sophistication that is similar to larger cameras. These models tend to be less about point-and-shoot and more point-and-pose, although many have a range of advanced features that allow full

creativity to be retained. Luxury doesn't come cheap, however, and some of these models cost around the same as a good-quality DSLR. That said, if you want a small-bodied camera and are prepared to pay the price, the following models are worth considering.

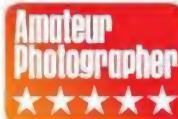
## FUJIFILM FINEPIX X100 £849

**THE FUJIFILM** FinePix X100 features an APS-C-sized, 12.3-million-pixel sensor to match many DSLRs and is larger than those on many compact system cameras. The lens is a fixed 35mm equivalent with an f/2 aperture and a selectable range of up to f/16 in 1EV steps, allowing far more control than most compacts. The controls make this camera feel very manual, while a pseudo self-timer lever on the front controls the most modern addition to the camera – the hybrid viewfinder. This offers a choice of an electronic or optical view through the same eyepiece, with the electronic view projected into the line of sight.

Files can be saved as JPEG and raw, and the sensitivity runs from ISO 200-6,400 with a high setting of ISO 12,800 for JPEG only. Image detail is very impressive and

remains strong even at the highest ISO setting. Luminance noise starts to appear from ISO 800 and becomes pronounced from ISO 6,400, while colour noise appears in raw files from ISO 3,200, but is removed in processing for the JPEGs.

The X100 is very pleasant to use, if a little large for the pocket. The back panel feels a little plasticky, while the menu button requires a strong fingernail to press it. The optical viewfinder guide doesn't quite line up with the real captured frame, so for accuracy the electronic view is better. For quality, the Fujifilm FinePix X100 is the best compact around, while the aesthetics and user experience will help you justify the price.



## NIKON COOLPIX P7100 £450

**THE COOLPIX** P7100 isn't a massive jump from the P7000, but it has addressed a few of its predecessor's issues. The P7100 features a 10.1-million-pixel, 1/1.7in CCD sensor and keeps the P7000's 720p HD video functionality. The lens is an ample 7.1x (28-200mm equivalent) with an f/2.8-5.6 aperture. Steps along the zoom are more frequent than on the Canon PowerShot G12, while memory zoom points can be added and quickly found by holding the function button when zooming. The P7100's Expeed C2 processor allows write times twice as fast as on the P7000. The sensitivity range is ISO 100-3,200 plus a Hi setting equivalent to ISO 6,400. Like the Canon G12, the P7100 feels

very manual. Among the many buttons and dials is a new front finger dial to assist the rear thumb dial, plus two customisable function buttons and an array of dual button shortcuts. There's an optical viewfinder and a 3in, 921,000-dot LCD screen mounted on a vertically tilting bracket, as well as a hotshoe.

Image quality is good at low sensitivities, but falls off at higher values, especially in JPEGs due to the noise reduction. Lens distortion can be applied in-camera. This is a worthy flagship with enough differences when compared with the new Nikon 1 to remain relevant.



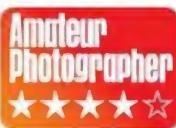
## Datafile

	Canon PowerShot G12	Fujifilm FinePix X100	Leica D-Lux 5 Titanium	Nikon Coolpix P7100
Sensor	10-million-pixel sensor	12.3-million-pixel APS-C sensor	10-million-pixel sensor	10-million-pixel sensor
Lens	5x (28-140mm) lens	35mm equivalent lens	3.75x (24-90mm) lens	7.1x (28-200mm) lens
ISO	ISO 80-3,200	ISO 200-6,400 (12,800 JPEG only)	ISO 80-3,200 (12,800 low resolution)	ISO 100-6,400
LCD	2.8in LCD	2.8in LCD	3in LCD	3in LCD
Video	720p HD video	720p HD video	720p HD video	720p HD video



## CANON POWERSHOT G12 £410

**CANON'S** PowerShot G-series cameras have long been the benchmark for all advanced compacts. Launched just over a year ago, the G12 retains the 10-million-pixel, 1/1.7in CMOS sensor of the G11 and its 28-140mm equivalent f/2.8-4.5 zoom. The G12's DIGIC 4 processor is featured in most of Canon's DSLRs and here allows a conservative sensitivity range of ISO 80-3200. It can also save images as both JPEG and raw. The camera's sturdy body features a vast array of buttons and dials, making it feel very manual. The rear offers a 2.8in, 461,000-dot LCD on a vari-angle bracket, as well as an optical viewfinder with zoom to match the lens. Although it features a built-in flash, a hotshoe mount allows Canon Speedlite flashguns to be used. While image quality is impressive at lower sensitivities it suffers above ISO 800, partly due to noise reduction. However, the noise reduction also ensures that colour noise is avoided and luminance contained. Zoom control is widely stepped, minimising positions available, and while the autofocus is decent it isn't as fast as more recent contrast-detection systems. The G12 feels ready for a replacement with the sleeker S100 offering an improved specification in a much smaller body. However, it is still a great compact camera for the money.



## LEICA D-LUX 5 TITANIUM £855

**LEICA** compacts have been based around Panasonic's Lumix models for some time. As these are very capable in their own right, the tweaking of the processing and the addition of the Leica red dot has seemed to justify the extra price for Leica fans. The D-Lux 5 is based on the flagship Lumix DMC-LX5, and features a large 1/1.63in, 10.1-million-pixel sensor and Leica Vario-Summicron (24-90mm equivalent) f/2-3.3 zoom. The aperture is selectable up to f/8 throughout the range in 1/3EV steps. The exposure dial on the top of the camera offers the full selection of manual and priority modes, alongside auto, my color, scene, two custom modes and movie. The camera features a hotshoe and an accessory point for attaching Leica's EVF1 electronic viewfinder unit. The rear screen is a 3in, 460,000-dot LCD and there is a rear thumb dial for quick shutter or aperture selection, along

with function buttons. There is also an image-ratio selector on the lens barrel with four settings from square 1:1 to 16:9. Images can be saved in both JPEG and raw formats, and the sensitivity offers an ISO range of 80-12,800, although above ISO 3200 resolution is limited to just 3 million pixels. Image quality is impressive and the wide aperture helps in low light. Luminance noise starts at ISO 800 and is noticeable at ISO 1600. This luxury Titanium edition of the D-Lux 5 features a grey titanium-style finish (actually an anodised plastic and not titanium as on the special-edition M9), and a classy grey leather case. With Panasonic's LX5 now selling for £360 the D-Lux looks eye-wateringly expensive, but if you want a compact to show off this ticks all the boxes.



## NOW FOR SOMETHING DIFFERENT

**IF YOU'RE** looking for a compact camera that is a little unusual, or a camera that offers something extra, you might want to consider one of these models.

### THE 3D CAMERA

#### FUJIFILM FINEPIX REAL 3D W3 £210

**ALTHOUGH** many cameras now boast the ability to shoot 3D images, very few use a true dual-lens process to do so. The Fujifilm FinePix REAL 3D W3 uses separate lenses and sensors to capture the left- and right-eye images before combining them to create a special 3D file. This unusual-looking camera can also be used as a very capable 2D compact, with a 10-million-pixel sensor and a 3x optical zoom. Having two independent lenses and sensors also means you can take two images at once, either at different focal lengths or with different effects.



### THE PROJECTOR CAMERA

#### NIKON COOLPIX S1200PJ £350

**WITH** Nikon's Coolpix S1200pj, not only can the images and videos you take be viewed on the LCD screen, but they can also be projected onto a wall or surface up to 60in (1.5m) across. The 14-million-pixel compact features a 20-lumen projector unit in the front of the camera, which is focused manually and displays the on-screen view. The camera also features a 5x (28-140mm equivalent) zoom lens, 3in LCD screen and an ISO range of 80-3200. By plugging the Nikon Coolpix S1200pj into an Apple iPhone, iTouch or iPad, it can also be used as a portable projector for external content, including images and video.

## CONTACT DETAILS

**CANON**, Woodhatch, Reigate, Surrey RH2 8BF.  
Tel: 01737 220 000. [www.canon.co.uk](http://www.canon.co.uk)

**FUJIFILM**, Unit 10A, St Martins Business Centre,  
St Martins Way, Bedfordshire MK42 0LF.  
Tel: 01234 572 000. [www.fujifilm.co.uk](http://www.fujifilm.co.uk)

**LEICA**, 34 Bruton Place, Mayfair, London W1J 6NR.  
Tel: 0207 629 1351. <http://uk.leica-camera.com>

**NIKON**, 380 Richmond Road, Kingston upon Thames,  
Surrey KT2 5PR. Tel: 01330 123 0932. [www.nikon.co.uk](http://www.nikon.co.uk)

**SAMSUNG**, Samsung House, 1,000 Hillswood Drive,  
Chertsey, Surrey KT16 0PS. Tel: 01932 455 000.  
[www.samsungcamera.com/uk](http://www.samsungcamera.com/uk)

**SONY**, The Heights, Brooklands, Weybridge, Surrey  
KT13 0XW. Tel: 01932 816 000. [www.sony.co.uk](http://www.sony.co.uk)

### THE ALL-WEATHER CAMERA

#### FUJIFILM FINEPIX XP30 £125

**THE FUJIFILM** FinePix XP30 is dustproof, shockproof, freezeproof to -10°C and waterproof to 5m. It also features a GPS unit for geotagging. The XP30 has a 14-million-pixel, 1/2.3in sensor, 5x optical zoom (28-140mm equivalent) and an ISO range of 100-3200, plus a range of program, auto and scene modes. Buttons and functions have been made large enough for easy operation and it comes in a range of bright colours. The Fujifilm FinePix XP30 is ideal for the beach, the mountains, for families or extreme sports fans.



### THE SELF-PORTRAIT CAMERA

#### SAMSUNG MV800 £199

**SAMSUNG'S** latest point-and-shoot camera has moved on a stage from the dual-screen models by placing the rear LCD on a tilting bracket. This allows the LCD to be viewed from above, below or even from in front of the lens for easy self-portrait shots. The camera has a 16.15-million-pixel sensor, a 5x (26-130mm equivalent) lens and an ISO range of 100-3200. Like the Fuji XP30, operation is in the form of auto and scene modes, and it takes the tiny MicroSD cards for storage. However, for those photographers who like to be in the image as well as take it, this camera is the perfect solution.



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Tel: 01244 326 531  
**Chesterfield** 1a South Street  
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**Derby** 17 Sadler Gate  
Tel: 01332 348644  
**Exeter** 174 Fore Street  
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**Fareham** 135 West Street  
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**Gloucester** 12 Southgate Street  
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Tel: 01483 504040  
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## this week's **TOP 10 deals**

1	<b>Canon EOS 1D MK III Body</b> Condition = 4* - Bath	<b>£1,899.99</b>
2	<b>Pentax Q + 8.5mm Lens</b> Condition = 5* - Bristol Horsefair	<b>£399.99</b>
3	<b>Sony A900 Body</b> Condition = 4* - Chesterfield	<b>£1,399.00</b>
4	<b>Nikon D200 + MB D200 Grip</b> Condition = 5* - Derby	<b>£449.99</b>
5	<b>Nikon D80 Body</b> Condition = 5* - Portsmouth	<b>£299.00</b>
6	<b>Canon EOS 40D Body</b> Condition = 4* - Plymouth	<b>£399.00</b>
7	<b>Canon F1 AE + 50mm 1:1.4 "35mm"</b> Condition = 4* - Guildford	<b>£349.00</b>
8	<b>Nikon D300 Body</b> Condition = 4* - Strand	<b>£699.00</b>
9	<b>Canon EOS 450D + 18-55mm IS</b> Condition = 4* - Manchester	<b>£359.00</b>
10	<b>Leica V-Lux 2</b> Condition = 5* - Taunton	<b>£449.00</b>

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## REPAIRERS

If you are buying film cameras to use, check with an experienced repairer whether the camera you are buying is likely to be repairable if something goes wrong. The following are three suggested names:

**Newton Ellis**, Liverpool, tel: 0151 236 1391, website: [www.newtonellis.com](http://www.newtonellis.com).  
**Tom Page**, Kent, tel: 01843 848 115.  
**Ed Trzoska**, Leicester, tel: 0116 267 4247, email: [e.trzoska@ntlworld.com](mailto:e.trzoska@ntlworld.com)

### Bronica SQ

The Bronica SQ is the best Japanese Hasselblad alternative. I used a Bronica SQ outfit for professional medium-format work for nearly 30 years. The SQ is easy to find, less expensive than a Hasselblad and, if anything, more reliable. There is a leaf shutter in every lens, and the lenses are of superb optical quality. The SQ-A has an auto exposure option with AE prism. Buy a Bronica with a PS lens, rather than S, if you can.

Price with 80mm f/2.8 lens and waist-level finder: £225-£350

# Film favourites

With the use of film cameras increasing and the market in second-hand classics brisk, **Ivor Matanle** offers some advice about buying such a model this Christmas

**THE SECOND-HAND** film-camera market is buoyant, with many models available at reasonable prices. Fine old cameras are wonderful to use, so why not treat yourself to one you can play around with this Christmas? With hundreds to choose from, you could even make a start on forming your own collection.

However, before you decide on the sort of second-hand film camera you would like to own, make sure you are absolutely clear why, and for what purpose, you are buying it. If it's to use, as the film market currently stands you'll need a model that takes 35mm film or 120 rollfilm, or a large-format model capable of using 5x4in cut film. Virtually all other film sizes can be difficult to obtain.

You will also need to buy a camera of a type that can still be serviced and repaired. As camera manufacturers maintain supplies of spares for less and less time after models are discontinued, repair is usually much more feasible for mechanical models, made before about 1975, than for electronically controlled cameras made since that date.

## BUYING TO USE

**THE MAJOR** brands of 35mm SLRs dominated the amateur camera market so totally between 1965 and 2000 that only lifelong photographers aged over 60 can really remember when the coupled rangefinder camera was king. Most AP readers looking in 2011/2012 for a film camera to use will remember how much they desired a Canon FTb, a Pentax Spotmatic, a Nikon F2 or FM, or a Minolta XD7 when they were young, and will look to satisfy the heartache of youth. Or they will recall occasionally being allowed to use dad's camera, and will seek out one like it.

Some will remember the slick-looking professional photographer with a Hasselblad 500C who immortalised their cousin's wedding in the 1970s, or the professional sports photographer on the touchline at Twickenham with a Mamiya C330 and 180mm lens. Others will have seen those amazing pictures of David Bailey, using a

Rolleiflex 2.8F in the 1960s to photograph Jean Shrimpton. Medium-format, single-lens and twin-lens reflexes have huge appeal.

For some, only the Leica was good enough for their dreams and only a Leica will now suffice as a companion for their later years. The sheer feel of a Leica IIB with an f/3.5 Elmar lens, or a post-war Leica IIF with an f/2 Summarit optic, is an experience in itself, even if it's not being used for taking photographs. Those whose youthful imagination was first seized in the late 1950s or early '60s might prefer the wonderful Leica M3 or M2. Using a coupled-rangefinder camera, such as a Leica or a Canon rangefinder, or even a Canonet QL17, to capture the decisive moment is a technique all of its own and not to be missed.

Then there are those wonderful folding cameras – a Voigtländer Vito Ila or Retina IIC in 35mm, or a Zeiss Ikon Nettar 6x9cm or Super Ikonta, both using 120 film. The sheer quality that a skilled photographer can get from a Zeiss Tessar or a Voigtländer Color-Skopar can be startling.

Younger readers may remember fondly the birth of modern autofocus 35mm SLRs: the Minolta 7000 and the Canon EOS 650 in the late 1980s, or the Nikon F100 and Canon EOS 5 in the 1990s.

Have a look at some of our suggestions for cameras to use, but take care. Any used camera can have problems, even the expensive ones, so buy carefully and preferably from someone experienced and reliable, like AP's advertisers.

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### Canon FTb

Launched in 1971 and designed for Canon FD lenses, the FTb was Canon's first full-aperture metering SLR. It is a fine, reliable camera that usually works well and is a true classic.

Price with 50mm f/1.8 FD lens: £50-£80



### Minolta SRT 101

First announced in 1966, the SRT 101 is my favourite classic 35mm SLR. The first series had all-black shutter-speed dial assemblies and are scarce. Later examples with chrome-sided dials are common. Typically, the SRT 101 is fitted with a 55mm f/1.7 or 58mm f/1.4 MC Rokkor lens that has scalloped focusing mounts, or with later 50mm MC Rokkor optics. Always check the meter operation as the meter switches sometimes give trouble.

Price £35-£85



### Nikon F2

The successor to the Nikon F in the early 1970s, the F2 is a rugged, professional-market camera that will do anything well if the photographer is good enough. Early models used non-AI Nikkor lenses, while the F2A needs AI optics. All can use most manual-focus F-mount Nikkor lenses ever made with odd exceptions. The Nikon F2 is a great camera, in all senses of the word.

Price with f/2 Nikkor lens: £185-£300



### Hasselblad 500C

The Hasselblad 500C is the camera that, together with the 500C/M (with interchangeable focusing screens) that replaced it in the early 1970s, dominated the professional medium-format camera market for 30 years or more from 1959. The 500C uses 120 film in interchangeable magazines for various formats. This model is easy to find, quite expensive to buy and superb to use, and there is a Synchro Compur shutter in every lens. The 500C is best bought from a specialist dealer as repairs can run well into three figures.

Price with 80mm Planar lens: £450-£750



### Leica M3

One of the greatest classic 35mm cameras, the Leica M3 was Ernst Leitz's first rangefinder camera with the M-bayonet lens mount and the direct ancestor of Leica's present M-range cameras. Early 1954-1957 examples have double-stroke wind, while later cameras are single-stroke. All accept Leica M-mount lenses, but buying them is expensive.

Price with 50mm Elmar or Summicron lens: £700-£1,200

**Sanderson**

Sanderson was the designer and patentee, not the manufacturer, and all Sanderson cameras were made by Houghton (later Ensign) in London. Look for a Sanderson 'hand' camera, rather than one of the earlier field cameras, ideally with a Carl Zeiss Tessar or British Ross lens.

Price: £250-£500, or as much as four times that for lacquered teak Tropical examples, as illustrated

**Hasselblad 1600F**

The Hasselblad 1600F of 1948 got its name because of its nominal 1/1600sec fastest shutter speed – it also originated the Hasselblad line of 6x6cm professional SLRs that dominated studio medium-format photography until the digital age. Most 1600F cameras no longer work, and its more reliable successor, the Hasselblad 1000F (1953-1958), is getting to be the same because no spares have been available since 1979. Nonetheless, even a non-working 1600F (or 1000F) is a worthy display collectable and represents a major advance in camera history. The picture is a 1000F with f/2.8 Tessar lens.

Price: £800-£3,000 for a working model

**BUYING TO COLLECT**

**FIRST** decide whether you are collecting simply for enjoyment or as a planned investment. The distinction makes a big difference to the type of cameras you buy.

If you are buying a collectable camera purely for display, your field of choice is in many ways wider than if you are buying cameras to use. However, if you fancy using your collectable, even just once, it will still need to use 35mm, 120 rollfilm or 5x4in cut film. For display purposes, the prestige value of cameras of the great historical marques, such as Newman & Guardia, Thornton-Pickard, Sanderson, Leica, Rolleiflex, Exakta, Robot, Zeiss Ikon Contax, Nikon and Canon, is much greater than that of the myriad lesser makes.

**Nikon F**

One of the great Japanese classics, the F was Nikon's first SLR, announced in 1959. It is most collectable with a plain prism without exposure meter and an f/1.4 Nikkor lens with a scalloped focusing mount.

Price for a really good early example with f/1.4 lens and plain prism: £300-£800

**Nikon SP**

Prince among classic Japanese rangefinder cameras, the SP of 1957 was the only Nikon with parallax-corrected viewfinder frames for 5cm, 8.5cm, 10.5cm and 13.5cm lenses, and had a second eyepiece providing parallax-corrected frames for the 3.5cm and 2.8cm lenses.

Price with f/1.4 lens: £1,000-£2,000

**Newman & Guardia**

Look for a Newman & Guardia Sybil of the first decade of the 20th century, and try to find one that is externally undamaged and has a working shutter, as the N&G shutter is a major collectable feature.

Price: £250-£450



#### Soho Tropical Reflex

Described in 1930s literature as 'the aristocrat of the camera world', the Soho Reflex was manufactured by A Kershaw & Sons of Leeds, and magnificently lacquered teak versions, usually with red bellows, were available from 1909 until the 1930s in a variety of formats. These were, and are, seriously expensive and, being scarce, have increased in value. Look for either 5x4in or quarter-plate versions.

Price: £1,600-£2,500

## BUYING AS AN INVESTMENT

**IF YOU** are buying as an investment you will need expert advice, either from an auction house specialising in cameras (try [www.specialauctionservices.com](http://www.specialauctionservices.com)), or from a reliable classic-camera dealer (I recommend AP advertiser Peter Loy, tel: 0208 867 2751), plus a substantial sum of money and a good dose of luck. Most of the very top collectables, costing more than £3,000 or so, have appreciated considerably over the past decade, whereas most middle-range collectables have barely kept up with inflation. Fairly common collectable cameras (even Leicas) are not worth what they were a few years ago. Condition and rarity are, in most cases, everything, but what matters most is market acceptance that a given item is valuable and sought after – but even desirability is subject to fashion and change.



#### Zeiss Ikon Contax I

The Zeiss Ikon Contax I is one of the great 35mm cameras of the 1930s. Early versions without slow speeds (longer than 1/25sec) are worth more than later versions with slow speeds and two speed-setting dials. All Contax I cameras are black-painted and should have nickel-plated (yellowish) lenses, not later chrome-mount lenses. Contax I shutters are temperamental. Make sure that the shutter and rangefinder work.

Price: £400-£1,100

#### Thornton-Pickard Royal Ruby

Among the best studio cameras of its day, the Thornton-Pickard Royal Ruby was made in Altringham, Cheshire, from 1902-1939. With more movements than most, the Royal Ruby was usually a triple-extension camera, although a double-extension version was available that was capable of extreme close-up work. Prices have been rising. A Royal Ruby in good condition will cost you at least £800.

Price: £800-£1,500



#### Zeiss Ikon twin-lens Contaflex

First available in 1935, and reputedly made until 1943, the Zeiss Ikon twin-lens Contaflex (so-called by collectors to distinguish it from the far more common post-war single-lens reflexes of the same name) was the world's first twin-lens reflex with interchangeable lenses, the world's first camera with a built-in exposure meter and the world's first 35mm twin-lens reflex. Highly collectable, they rarely work properly in 2011, but can be repaired by Zeiss expert Ed Trzoska (for details see page 77). They usually come with a 5cm f/1.5 Zeiss Sonnar lens or sometimes with a 5cm f/2 Sonnar optic.

Price: £800-£1,500

Thanks to many stalwart members of the PCCGB, and retailers such as Gray's of Westminster, who have lent me cameras over the years to feature in my AP articles, and which now again feature in this article. I wish them, their families and their collections a very happy Christmas



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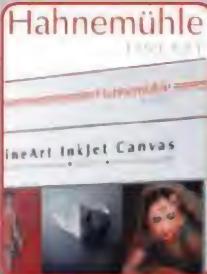
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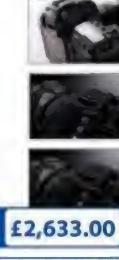
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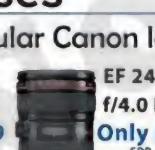
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55-200mm f4-5.6 G AF-S DX IF-ED VR  
£663.89

**CUSTOMER REVIEW:** D3100 + 18-55mm VR  
★★★★★ 'A superb, entry level DSLR'  
Bulwinkle - Essex

### Nikon D90



**D90** From £699

D90 Body RRP £669.99  
D90 + 18-105mm f3.5-5.6 G AF-S DX VR  
RRP £909.99 £899

**CUSTOMER REVIEW:** D90 + 18-105mm VR  
★★★★★ 'Most fun I have had with a  
camera in years'  
Crapington - Essex

### Nikon D5100



**SAVE UP TO £100  
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**D5100** From £539

DS100 Body RRP £669.99 £539  
DS100 + 18-55mm f3.5-5.6 G AF-S DX VR  
RRP £779.99 £679.99  
DS100 + 18-55mm + 55-200mm £866.98

**CUSTOMER REVIEW:** DS100 + 18-55mm VR  
★★★★★ 'Ideal for holidays, "versatile"  
Lionheart - Surrey



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ON RRP**

**D7000** From £999

D7000 Body RRP £1099.99 £999  
D7000 + 18-105mm f3.5-5.6 G AF-S  
ED DX VR RRP £1299.99 £1199  
D7000 RECOMMENDED ACCESSORY:  
Nikon MB-D11 Battery Grip £249

**CUSTOMER REVIEW:** D7000 + 18-105mm VR  
★★★★★ 'Amazing results with high ISO's'  
Jeffers - West Sussex



**SAVE £404  
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**D300s** From £1095

D300s Body RRP £1499.99 £1095  
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Nikon Capture NX2 Upgrade  
(Capture NX required) £81.99

**CUSTOMER REVIEW:** D300s + 18-55mm VR  
★★★★★ 'The perfect combo for a  
Pro-sumo'  
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D700 Body RRP £2247.99 £1829  
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**CUSTOMER REVIEW:** D700 Body  
★★★★★ 'Terrific Full-Frame DSLR'  
RichardD300 - North Wales



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**D3s Body** £3569

D3s Body RRP £4199 £3569  
D3x Body

**D3x Body** £5049

**CUSTOMER REVIEW:** D3s Body  
★★★★★ 'Superb Pro-Camera'  
WorcesterWeddings - Worcester

**CUSTOMER REVIEW:** D3x Body  
★★★★★ 'As good as it gets'  
PeterLangford - Kent

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**G3** From £464.95

G3 Body (Black) £464.95  
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G3 + 14-42mm

**GH2**



**GH2** £464.95

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up to £40  
14-42mm  
£679 Inc C/back\* £719  
GH2 + 14-140mm £1009 Inc C/back\* £1049  
£40 Panasonic Cashback ends 31.12.11

**GF2**



**GF2** From £464.95

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**E-P3 Body** £669

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E-PM1 + 14-42mm II £749  
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F4.0-5.6 ED £879  
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**SIGMA SD15**



**SD15 Body** £584.99

SD15 RECOMMENDED ACCESSORIES:  
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**K-5 Body** £729

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3.0 fps  
720p movie mode

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3.7 fps  
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**600D Body** £489  
600D + 18-55mm f3.5-5.6 IS II £569.99  
600D + 18-135mm f3.5-5.6 IS £689 Inc Cashback\* £729  
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II £759

**1100D Body** £319 | **600D Body** £489

CUSTOMER REVIEW: 1100D + 18-55mm II  
★★★★★ 'Great for a novice looking to improve'  
Liz - South West



**Canon EOS 600D**

**£50 CASHBACK\***

18.0 megapixels  
3.7 fps  
1080p movie mode

**550D Body** £499  
550D + 18-55mm f3.5-5.6 IS £529.99 Inc Cashback\* £569.99  
550D + 18-135mm f3.5-5.6 IS £689 Inc Cashback\* £729  
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS £719 Inc Cashback\* £759

**60D** From £769

60D Body RRP £1049.99 £769  
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 £849  
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 £965  
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 £999  
60D + 17-55mm f2.8 IS USM RRP £1949.99 £1548

CUSTOMER REVIEW: 60D Body  
★★★★★ 'Wow, an amazing camera'  
Adrian - UK



**Canon EOS 7D**

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18.0 megapixels  
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1080p movie mode

**7D Body** £1179

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 £1395  
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 £1695  
7D + 70-300mm L IS USM RRP £2899.99 £2269

CUSTOMER REVIEW: 7D + 18-55mm  
★★★★★ 'Probably the best APS-C DSLR around'  
Shuglie - Scotland



**Canon EOS 5D Mark II**

• Live View Mode • 9 point AF with 6 extra hidden AF points  
• 3" LCD Screen • ISO 6400 (exp. to 25,600)

**5D Mark II Body** RRP £2299.99 ONLY £1649

**5D Mark II Body** RRP £2299.99 ONLY £1649

CUSTOMER PRODUCT REVIEWS  
★★★★★ There are currently over 6000 product reviews on our site - visit us today to read what our customers think of the products we sell!

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM  
★★★★★ 'Awesome IQ, and ISO Performance'  
JDartBellington - Cheshire



**1D Mark IV Body** £3658

1D + 18-55mm f3.5-5.6 IS RRP £4799.99 £3658  
NEW! 1D X Body Pre-Order Now! £5299

CUSTOMER REVIEW: 1D Mark IV Body  
★★★★★ 'Stunning camera'  
Zung - South Wales



**1D X Body** £5299

1D Mark IV Body RRP £4799.99 £3658  
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335 £230  
225 £215  
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## Tripods & Heads



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worth £15.95  
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055XPROB  
• 178.5cm  
Max Height  
• 10cm  
Min Height  
055 Series:  
055XDB £114.95  
055XB £125  
055XPROB £118.95  
055XV £154  
055CX3 £259.95  
055CV3 £289



190CXPRO4  
• 146cm  
Max Height  
• 8cm  
Min Height  
190 Series:  
190XDB £89  
190XB £104.95  
190XPROB £104.95  
190CX3 £184.95  
190CV3 £259



GT3541LS  
• 146cm  
Max Height  
• 10cm  
Min Height  
GT3541LS Systematic  
Carbon Fibre Tripod  
RRP £659.95 £589.95



MTL83618  
• 171cm  
Max Height  
• 28.6cm  
Min Height



MTL8350B  
Tripod  
• 146cm  
Max Height  
• 21cm  
Min Height



GIOTTO  
VGRN9265  
• 161cm  
Max Height  
• 26.2cm  
Min Height

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200/200 Twin Head £459  
200/400 Twin Head £499  
400/400 Twin Head £549  
400/400 + Travelpak £899

Pulsar Radio Trigger Twin Pack £219.99

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Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 60x60cm Softbox, Leads, Cables and Deluxe Case.  
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Gemini Pro Series Kits:  
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750Pro + Travelpak £1699  
750Pro 3 Head £1949  
1000Pro Twin Head £1499  
1000Pro + Travelpak £1875  
1500Pro Twin Head £2299

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75° Softlite £107.99  
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DigiPro F £153.99  
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250/500 Twin Head £829  
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D-Lite It Kit BXRI Kit

D-Lite It Series Kits:  
D-Lite It heads, 2x Stands, 2x 66x66cm Softboxes, 2x Cliplock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.  
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2/4 Twin Head £468.99  
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Prolinca IR Transmitter £64.99

Style RX Series Kits:  
Style RX Heads, 2x 16cm Reflectors, 2x Cliplock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.  
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RX1200 Twin Head £1649.99

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## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-5L for Canon	<b>£9.99</b>
NB-6L for Canon	<b>£9.99</b>
NB-7L for Canon	<b>£12.99</b>
NB-8L for Canon	<b>£9.99</b>
NB-9L for Canon	<b>£9.99</b>
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LP-E5 for Canon	<b>£12.99</b>
LP-E6 for Canon	<b>£29.99</b>
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NP40 for Fuji	<b>£9.99</b>
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NP50 for Fuji	<b>£9.99</b>
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NP95 for Fuji	<b>£9.99</b>
NP140 for Fuji	<b>£12.99</b>
NP150 for Fuji	<b>£19.99</b>
NP200 for Minolta	<b>£9.99</b>
NP400 for Minolta	<b>£12.99</b>
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EN-EL3/3A for Nikon	<b>£9.99</b>
EN-EL3E for Nikon	<b>£15.99</b>
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NP-FW50 for Sony	<b>£24.99</b>

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A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the power. Includes a battery compartment, a vertical shutter release and/or infrared remote, depending on model.

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This is just a sample, more in stock!

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A comprehensive range of specialist batteries - see our website for full range.

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AA 2050mAh equivalent (4)	<b>£7.99</b>
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New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months and last 4 times as long as alkaline batteries!	
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Full range of coin cells in stock

## BATTERIES & CHARGERS

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The NEW Hahnel UniPal range is able to charge all Li-ion batteries, AA, AAA, Li-ion batteries, cameras, phones, iPods, and more! Mains power cable, plus 12V car charger. Full details on our website.

Dedicated Charger	<b>£14.99</b>
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A comprehensive range of specialist batteries - see our website for full range.

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Full range of coin cells in stock

## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-type (84mm wide) filters



### P-Type Adapter Rings

49mm Adapter Ring	<b>£4.99</b>
52mm Adapter Ring	<b>£4.99</b>
55mm Adapter Ring	<b>£4.99</b>
58mm Adapter Ring	<b>£4.99</b>
62mm Adapter Ring	<b>£4.99</b>
67mm Adapter Ring	<b>£4.99</b>
72mm Adapter Ring	<b>£4.99</b>
77mm Adapter Ring	<b>£4.99</b>
82mm Adapter Ring	<b>£4.99</b>

### P-Type Holders

Holder Standard	<b>£5.99</b>
Holder Wide Angle	<b>£9.99</b>
Hood Modular	<b>£9.99</b>
Hood Bellows	<b>£34.99</b>
A to P Type Adapter	<b>£9.99</b>

### P-Type Bellows Hood

Normal Bellows Hood	<b>£44.99</b>
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### P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	<b>£9.99</b>
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We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

Many more P-Type filters in stock!

### P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices

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ET-67 Canon 100/2.8 Macro	<b>£9.99</b>
ET-68 Canon 60/2.8	<b>£9.99</b>
EW-60C Canon 18-55/5.6	<b>£7.99</b>
EW-78B Canon 28-135/4.0	<b>£9.99</b>
EW-78D Canon 18-200/3.5-5.6	<b>£12.99</b>
EW-83E Canon 17-40/4.0	<b>£12.99</b>
EW-83J Canon 17-55/2.8	<b>£12.99</b>
EW-85 Canon 24-70/2.8	<b>£12.99</b>
EW-87D Canon 18-55 VR	<b>£7.99</b>
EW-96 Sony 18-70/3.5-5.6	<b>£9.99</b>
SH-108 Sony 18-55/3.5-5.6	<b>£9.99</b>

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	**£6.99**

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AERO 80	£68.00
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50mm F4.5 W..... E+ Demo / Mint- £199 - £349  
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65mm F4 W..... As Seen £149  
75mm F4.5 Shift W..... As Seen / E- £299 - £349  
90mm F3.5..... As Seen / E- £39 - £149  
100mm F4.5 C..... As Seen / E- £39 - £149  
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100-200mm F5.6 W..... E+ / E- £199 - £249  
100mm F5.6 Macro W..... E+ / E- £219 - £259  
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140mm F4 Soft VSF DL..... E+ / E- £219 - £259  
180mm F4.5..... Mint- £299  
180mm F4.5 W..... E+ / E- £199 - £249  
180mm F5.6 Macro W..... E+ / E- £199 - £249  
250mm F4 R 3cam..... E+ / E- £199 - £299  
350mm F5.6 Apo..... E+ / E- £799 - £999  
360mm F5.6 Apo..... E+ / E- £799 - £999  
360mm F5.6 Apo..... E+ / E- £799 - £999  
2x Ap Extender R..... Mint- £449  
1.4x Converter..... E+ / £199 - £249  
Extension Tube No 2..... E+ / E- £59 - £65  
Autobellows + 105mm F4 lens..... E+ / E- £249  
Extension Tube No 1..... E+ / E- £59 - £65  
120 Pro 1 Mag..... E+ / E- £59 - £65  
120 Pro Mag..... E+ / E- £39 - £65  
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230 Pro 1 Mag..... E+ / E- £49 - £65  
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220 Pro 1 Mag..... E+ / E- £199 - £249  
Prism Finder..... As Seen / E- £109 - £249  
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65mm F4.5 Sekor..... As Seen £59  
135mm F4.5 Sekor..... E+ £85  
135mm F4.5 Macro W..... E+ / £249  
180mm F4.5 Macro W..... As Seen £59  
200mm F4.5 Macro W..... Mint- £219  
300mm F4.5 Macro W..... Mint- £219  
350mm F5.6 Macro W..... E+ / E- £199 - £249  
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Master III..... E+ £25  
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**Shoulder Bags**

**Pro 7 Ultra**

**Internal Dimensions:**  
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**External Dimensions:** 41W x 31D x 28H cm. **Weight:** 2,282g. The Ultra 7 is ideal for the professional photographer carrying two DSLRs with lenses attached, 3-4 additional lenses, flashes, accessories and a small laptop. The Total Coverage Top combines the security of a zipper with the convenience of quick-release buckles and fast access hook and loop closures. The top also features a Speed Pocket for fast access to accessories and personal items. A rigid plastic platform in the bottom provides shock protection.

**SRP £135.99**

**Ffordes £54.99**

**Pro 11 Ultra**

**Internal Dimensions:**  
34W x 190 x 24H cms.  
**External Dimensions:** 41W x 31D x 28H cm. **Weight:** 2,282g. The Ultra 11 is ideal for the professional photographer carrying two DSLRs with lenses attached, 3-4 additional lenses, flashes, accessories and a small laptop. The Total Coverage Top combines the security of a zipper with the convenience of quick-release buckles and fast access hook and loop closures. The top also features a Speed Pocket for fast access to accessories and personal items. A rigid plastic platform in the bottom provides shock protection.

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15W x 11D x 16H cm.  
**External Dimensions:** 20W x 14D x 22H cm. **Weight:** 490g. The Trek Zoom 14 was designed for digital SLR cameras with a lens attached up to 3.5". It is ideal for Canon's EOS 600D and Nikon's D5100 with a 18-55mm lens attached. Dual Foam Technology™ provides protection and a custom fit for digital SLR cameras. The reverse opening Quick Flip Top opens away from the body for fast access to a camera with a lens attached.

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NIKON DS3, £7000-£7700	....	HASSEL 205TCC COMP/ASNEW	£285	PENTAX 31/43/77mm LIMITED	....	HASSEL CW-X1000	....	Energ	55mm 45mm, 150mm, 210mm	£125-£225	Nikon WC-E80 verter	....		
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CANON 100-300mm/500mm/1000mm	....	HASSEL 60 120 F-NEW	£995-£1995	PENTAX 45mm F1.8	....	HASSEL 400mm F2.8	....	Energ	80mm 100mm, 150mm, 200mm	£125-£159	Nikon 300mm F2.8 AIS	....		

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PROFESSIONAL DIGITAL MEDIUM	....	HASSEL 60 120 F-NEW	£995-£1995	PENTAX 15mm SMC-A/4	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 110mm F2 FE	£699-£1065	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
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## RODENSTOCK 45mm F.4, COPA

RODENSTOCK 45mm F.4, COPA	....	ENEG	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
APO-DIGITAR 28-120mm IRIS/COMP.	....	ENEG	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
SHUTTER	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
HOODLESS 35MM VIEW-FINDER CONVERTER KIT	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
INACON SCANNERS to 6x7cm	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....

## PROPHOTO 7s/12/2400/7s PROFLASH - CASH

PROPHOTO 7s/12/2400/7s PROFLASH - CASH	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ESOTERICA/EXOTICA/CLASSICA	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
APCAM MOTOR, HASSEL 500 BXD	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ALPA 360° ROTOMASTER S	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ALPA 80-100, 115-135	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....

## INACON SCANNERS to 6x7cm

INACON SCANNERS to 6x7cm	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
PROPHOTO 7s/12/2400/7s PROFLASH - CASH	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ESOTERICA/EXOTICA/CLASSICA	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
APCAM MOTOR, HASSEL 500 BXD	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ALPA 360° ROTOMASTER S	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ALPA 80-100, 115-135	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....

## INACON SCANNERS to 6x7cm

INACON SCANNERS to 6x7cm	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
PROPHOTO 7s/12/2400/7s PROFLASH - CASH	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ESOTERICA/EXOTICA/CLASSICA	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
APCAM MOTOR, HASSEL 500 BXD	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ALPA 360° ROTOMASTER S	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ALPA 80-100, 115-135	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....

## INACON SCANNERS to 6x7cm

INACON SCANNERS to 6x7cm	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
PROPHOTO 7s/12/2400/7s PROFLASH - CASH	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ESOTERICA/EXOTICA/CLASSICA	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
APCAM MOTOR, HASSEL 500 BXD	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ALPA 360° ROTOMASTER S	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ALPA 80-100, 115-135	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....

## INACON SCANNERS to 6x7cm

INACON SCANNERS to 6x7cm	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
PROPHOTO 7s/12/2400/7s PROFLASH - CASH	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ESOTERICA/EXOTICA/CLASSICA	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
APCAM MOTOR, HASSEL 500 BXD	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ALPA 360° ROTOMASTER S	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F2.8 AIS	....	Nikon 400mm F2.8 AIS	....
ALPA 80-100, 115-135	....	....	....	PENTAX FA 40mm F2.8	....	HASSEL 140mm F2.8 AIS	....	Energ	HASSEL 140mm F2.8 AIS	....	HASSEL 140mm F			

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# Collectable Cameras

## Simon & Julie Chesterman

77mm B+W circular polarising filter. Immaculate	E49	Olympus Digital FL-36 flash. Near new, case, manual	E99
77mm Marum Digital lens protecting filter, as new	E12	Olympus Digital MF-1 OM adaptor. Mint boxed	E69
Accura Bouncemaster bulb flash set + bulb, as lovely	E15	Olympus Digital RM-CB1 remote cable mini boxed	E29
Bailei Baldwin folding bulb 50mm f3.5 Rokkor	E35	Olympus fit 4/3 to M42 adaptor, nice quality, as new	E15
Benbo Mini Trekker (like a Trekker but fixed short legs)	E35	Olympus fit 4/3 to OM adaptor 3rd party nice quality	E25
Bronica ETR 6x4.5 roll film back. With darkslide VGC	E35	Olympus AF F2280 Full Syncro flash, vgc, boxed	E29
Bronica ETR-S Speedspur E, near mint, with wrist strap	E25	Olympus AF-1 (like an XA but lovely) 35-2.8 zuiko	E25
Canon EF 70-210 1:5.6 Sigma UX zoom non digital	E25	Olympus OM 135mm f3.5 Zuiko Auto T lens. Lovely	E39
Canon EF 80-200 1:4 Macro tubes, 21mm and 31mm, jessop	E25	Olympus OM 28-200mm f4.5 3.5-3.8 Vivitar Macro Zoom	E39
Canon F1N AE, with 50mm f1.8 FD lens. Good user	E199	Olympus OM 300mm f4.5 Zuiko lens, good user	E99
Canon FD 25mm Ext Tube, genuine Canon, case	E19	Olympus OM 300mm f4.5 Zuiko lovely glass, well used	E119
Canon FD 50mm Ext Tube, genuine Canon, case	E19	Olympus OM 35-105 f3.5-4.5 Zuiko Zoom bit of dust	E69
Canon Ius L-1, black, APS compact, 26mm f2.8 prime	E39	Olympus OM 35-70mm f4.5 Zuiko MC zoom lens lovely	E59
Canon Motor Drive MA for A1, AE-1 etc. nice user	E39	Olympus OM 65-200mm f4.5 Zuiko Auto-Zoom lens	E79
Canon T90 body, working well, strap lug broken	E69	Olympus OM 8V power pack, near new boxed	E29
Canon Waist Level Viewer 2 (a rotating chimney finder)	E29	Olympus OM 70T + 50mm f1.8 AF lens, boxed	E39
Cromatek pro filter / hood set with adaptors for 62 / 67	E29	Olympus OM 75-150mm f4.5 Zoom, near new boxed	E49
ENLARGING LENS Minolta 75mm f4.5 E Rokkor VGC	E29	Olympus OM 75-150mm f4.5 Zuiko zoom lens, VGC	E45
Enlarging Lens Nikkor 50mm f2.8 EL Nikkor, like type	E29	Olympus OM Auto Bellows 1 Side Copier, MINT boxed	E99
ENLARGING, Nikon 50mm f4 EL Nikkor, cap, keeper	E29	Olympus OM black pebble grain real leather ERC	E29
Ensign Cameo point camera, 6x5, Aids / Compur	E39	Olympus OM fit 28-200mm f3.8-5.6 Sigma Zoom VGC	E39
Exakta Varax 1A, with prism finder, 50mm f2.8 Tessar	E29	Olympus OM fit 75-300mm f4.5-5.6 MC Vivitar Zoom	E39
Fed 2 CRF, red finish, with collapsible elmar type lens	E29	Olympus OM fit Auto flash tubes, set of 3, Vivitar mint	E25
Fed 4 8x50mm f3.5 Helios 44, VGC, boxed	E29	Olympus OM fit Macro converter, 50mm f2.8	E29
Fujica ST705W M42, with 55mm f2.8 Fujinon lens	E29	Olympus OM Tannar SP 7 element 2x teleconverter	E19
Fujica STX-1, chrome, 50mm f2.2 HR mm, boxed	E29	Olympus OM 2-Spot Prismar + 50mm f1.8 Zuiko lens	E29
Gordon 35mm f3.5 metric VGC, case with anything	E49	Olympus OM 2 body, chrome, VGC, Box, instructions	E89
Hit camera, original HIT holder (knob wind) good, case	E69	Olympus OM 4 body, Good condition, with box, instructions	E129
Horseman Press 970 + 105 lens, 6x3 RFH, case etc etc	E29	Olympus OM 40-70mm f4.5-5.6 Zuiko lens	E129
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Leica WINKO Right Angle viewer. C 1929, VGC	E29	Pentax K 80-200mm f4.5 SMC Pentax-M Zoom VGC	E49
Lomo Lubitel 166 R, nr mint, boxed	E29	Pentax K 100mm f2.8 35mm SMC Auto lens	E29
M42 35mm 2.8 Vhitar Auto Prime lens. Super quality	E19	Pentax K fit 2x converter, Tamron SP BBAR MC, lovely	E19

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C41 / B&W - 36	12.65	19.04	24.13	43.58	—	—	—
C41 XPAN	—	—	—	—	13.72	18.06	23.34
E6 - 24 exp.	12.17	18.37	23.04	—	—	—	—
E6 - 36 exp.	17.59	26.20	31.44	—	—	—	—
E6 XPAN	—	—	—	—	18.18	23.95	30.97

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C41 12 exp.	—	8.76	—	—	15.71	—	23.96
C41 15 exp.	9.36	—	12.95	17.30	—	24.25	—
E6 10 exp.	10.99	—	15.07	20.76	—	28.15	—
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<b>LEICA R</b>	Cond	
R4 body black boxed	(exc++)	£175 ..... £150)
R5 body black boxed	(exc++)	£395 ..... £339)
R6.2 body black boxed	(mint-)	£825 ..... £710)
R7 body black boxed	(mint-)	£395 ..... £338)
R9 body black	(mint-)	£1085 ..... £933)
Elmarit-R 16/2.8 fisheye	(exc++)	£650 ..... £559)
Super Angulon-R 21/14 boxed	(exc++)	£699 ..... £601)
Elmarit-R 28/2.8 boxed	(mint-)	£1375 ..... £1182)
Summicron -R 35/2	(mint-)	£495 ..... £426)
Summicron -R 50/2 boxed	(exc++)	£385 ..... £331)
Summicron -R 90/2 boxed	(exc++)	£575 ..... £495)
Apo Telyt-R 180/14 boxed	(exc++)	£699 ..... £601)
Telyt-R 250/14	(exc++)	£499 ..... £429)
28-70 3.5/4.5 Vario Elmarit-R	(exc++)	£349 ..... £300)
Vario Elmarit -R 70-210 f4	(exc++)	£449 ..... £386)
Extender-R 2X converter boxed	(mint-)	£235 ..... £202)
Macro Adaptor R	(mint-)	£120 ..... £103)
Motor Winder R8/R9 boxed	(exc++)	£199 ..... £171)
<b>LEICA M</b>		
M6 body black boxed	(mint-)	£795 ..... £684)
M6 body chrome boxed unused	(mint)	£925 ..... £795)
M7 chrome body	(mint-)	£1699 ..... £1461)
M9 metallic body boxed	(mint)	£4400 ..... £3784)
Elmarit-M 21/2.8 inc finder	(mint-)	£750 ..... £645)
Elmarit-M 24/2.8 asphinc finder boxed	(mint)	£1895 ..... £1630)
Summicron-M 35/2 asph boxed	(mint-)	£1750 ..... £1505)
Summicron -M 50/2 boxed	(mint-)	£465 ..... £400)
Summarit-M 75/2.5 boxed	(mint-)	£899 ..... £773)
Summicron-M 90/2 boxed	(mint-)	£695 ..... £596)
Apo-Telyt M 135/3.4 boxed	(mint-)	£1350 ..... £1161)
Elmarit-M 135/2.8 boxed	(mint-)	£465 ..... £400)

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f/4.5-5.6 VR

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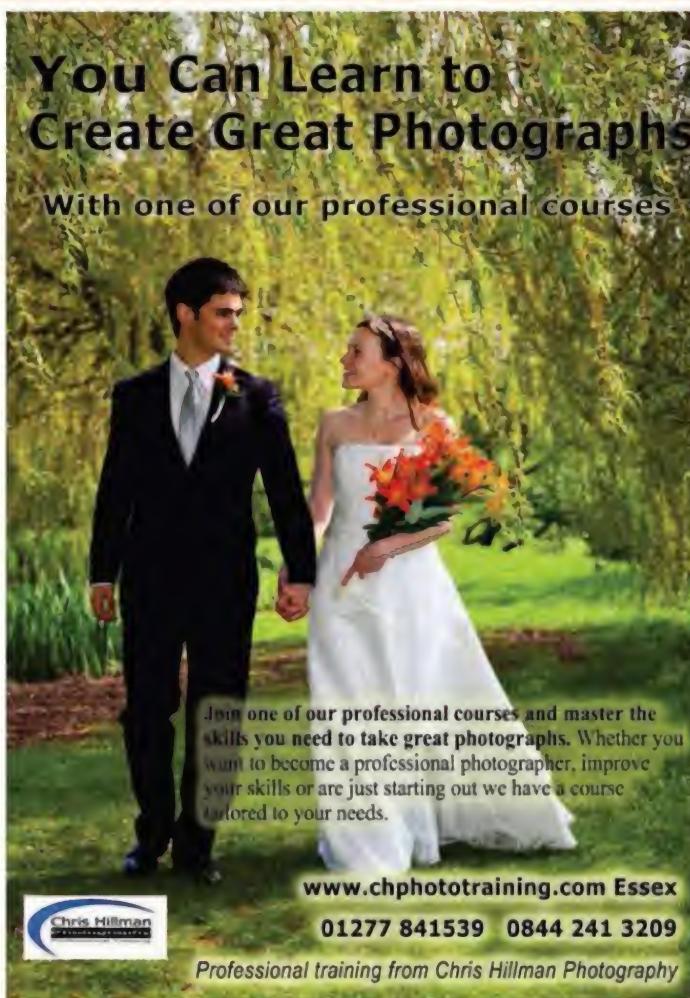
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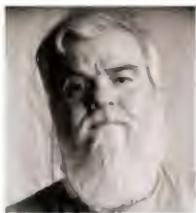
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# ROGER HICKS

Photography is supposed to be an enjoyable pastime for us all, so why make it unnecessarily difficult for ourselves?

**MORE** than the general run of mankind, it seems, photographers have a genius for seizing a half-truth (or possibly half a truth) and then presenting it as an immutable law of nature. One of the more interesting is that a particular lens or camera or film 'isn't for everyone; you have to learn to use it.'

On one level, this is an empty truism. Most people get better results if they are familiar with their equipment and materials. A trivial example is learning the longest handheld speed usable with a particular camera/lens combination. By continually pushing their luck, they learn that with one combination they can often get away with 1/15sec, if they haven't been running or drinking too much coffee, while with another they would be unwise to use less than 1/60sec.

But on another level, the idea of learning to use a camera (or lens, or film) is often imbued with a sort of moral weight. Those who wrestle with refractory equipment or materials, and finally achieve decent or even excellent quality, are by this implication morally superior to, and better photographers than, those who take the easy route.

Now, the other half of the truth about materials and equipment is that if you're lucky, there is a sort of 'love at first sight'. You may have used something else that is very similar, and been unimpressed, but suddenly, you get your hands on something that feels as if it were made for you. Or the first picture you make with a particular film or paper, or even printer, is just exactly what you wanted. And so is the second, and the third; so even when the fourth isn't, the fifth is, and you know that from here on, it's down to you, not the materials or equipment.

A while back, my wife Frances Schultz had exactly this experience. For several years, we have both used Alpa medium-format cameras with extreme wideangle lenses, but when it comes to 35mm she has never really got on with either 15mm (we have the Voigtländer f/4.5) or 21mm (we have both a Voigtländer f/4 and a Kopalux f/2.8). Then we borrowed for review both the Leica Tri-Elmar 16-18-21mm f/4 and the Zeiss 18mm f/4 – and

she found that 18mm was 'her' focal length.

The question is, could she have 'learned' either 15mm or 21mm? And the answer is that it's a meaningless question. We have both; she could pick up either, any time she wanted – and mostly, she didn't. Yes, she used them when they were needed: for interiors, for example, or when she wanted a very strong foreground. But they were not her lenses of choice, in the way that her 35mm f/4.5 Rodenstock Apo Grandagon is her lens of choice on the Alpa with a 6x9cm back, where it is almost exactly the equivalent of 16mm on the 35mm format.

More than once in this column I have said that photography is not primarily a way of purifying the soul through suffering, even though some photographers treat it that way. It is perfectly true that if there is something you especially want to do, and the only way to do it is by learning to do something more or less difficult, then you have to buckle down

and learn. But it is also perfectly true that for most serious hobbyists (and indeed many professionals), photography is fun; if it gets too difficult, there are other things that are more fun. Many pay better, too.

This is not for one moment to denigrate the value of learning, or to say that difficulty is a bad thing. Far from it. To quote one of my dearest friends, the late Colin Glanfield: 'The day you stop learning, you're dead.' And a lot of things that are worth doing are, indeed, difficult: learning to read and write is a lot more difficult (and ultimately, I suggest, a lot more rewarding) than leaning to watch television.

But there is enough to learn in this life that it makes sense to husband carefully the limited time that is available to us all. Instead of fighting with a refractory camera or a recalcitrant process, and subsequently learning to take pictures, it surely makes more sense to learn to take pictures using the cameras and processes that come easily; the ones that suit you, as if by revelation, the first time you try them. After that, if you are a good enough photographer, you may want to confront the difficult bits. Although if you are a good enough photographer, maybe you won't need to. **AP**

## 'For most serious hobbyists (and indeed many professionals), photography is fun; if it gets too difficult, there are other things that are more fun. Many pay better, too'

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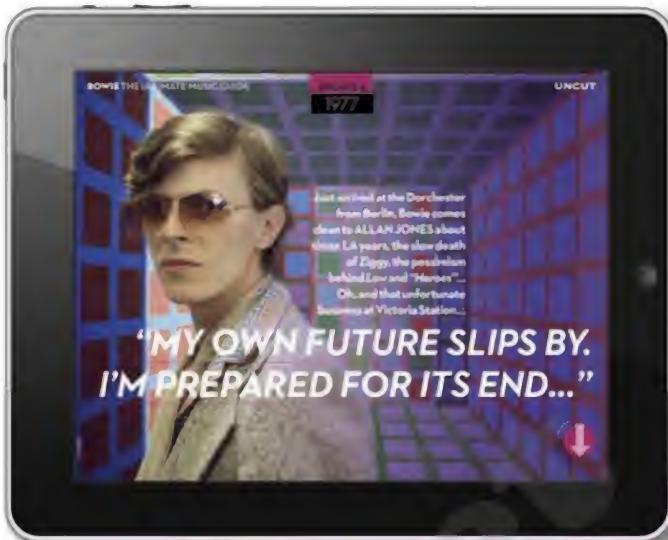


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